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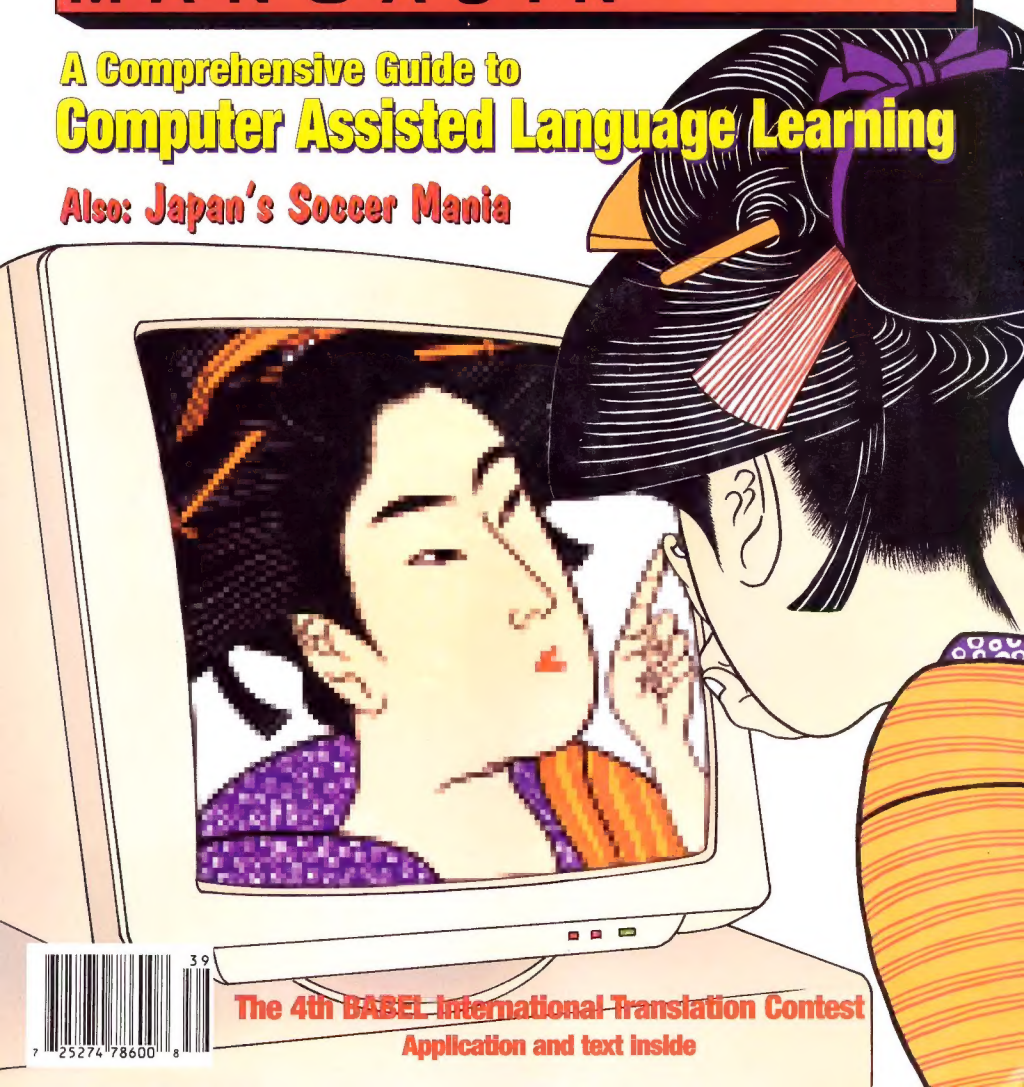

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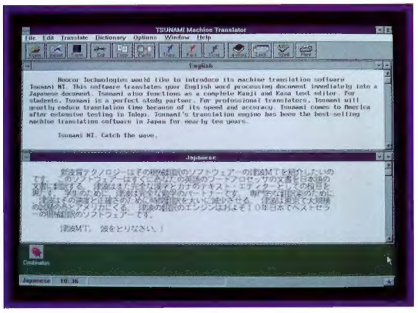
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File Edit Translate Dictionary Options Window Help
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漫画人
MANGAJIN
No. 39, October 1994

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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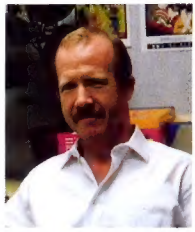

Please note that this issue of *Mangajin* has grown to 104 pages (actually 112 pages in the US edition, which includes our catalog section). This is a 30% increase over the early issues which stayed at 80 pages through No. 18. Most of the extra pages were added to accommodate growth in ad content, but we were curious about how the other parts of the magazine had fared, so we pulled out a copy of No. 1 and compared the contents with No. 39. Here are the results:

	No. 1	No. 39
Manga pages	44	47 ½
Feature & misc.	30 ½	30
Ad pages	5 ½	26 ½

All of our reader surveys indicate that people consider the advertising in *Mangajin* to be a valuable source of information. In the early issues, readers actually complained that there was not enough advertising and that this made *Mangajin* seem less "magazine-like." At 25%, our current ad content is still lower than that of most periodicals, so I certainly don't feel that we have gone too far.

I might also add that the early issues of *Mangajin* contained no color, were printed from laser printer output rather than typeset, and used a simple 2-line format in the manga pages rather than our current 4-line format.

Speaking of advertising, coming up at the end of 1994 is our special on Masterpieces of Japanese Advertising. I have always considered advertising to be one of the ultimate manifestations of pop culture, but what constitutes a "masterpiece" is a rather subjective matter. If there are any ads—print ads, TV commercials, whatever—that you would like to nominate for inclusion in this issue, please let us hear from you.

Vaughan P. Simmons

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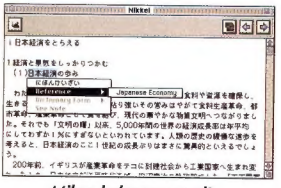

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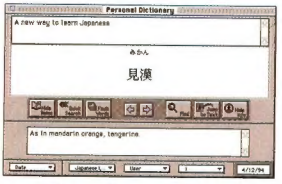

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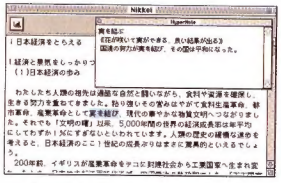

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Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890
日本語の投書も大歓迎です。日本在住の方は世界出版研究センターへ送っていただいて結構です: 〒107東京都港区南青山2-18-9, Fax: 03-3479-4436

Samurai hair

I would like to know how the samurai hairdo evolved—the top shaved off, the rest grown out, pulled up and back into a ponytail with the tail resting on top of the shaved part.
MIYUKI WITTENBERG
West Palm Beach, FL

The topknot you describe, known as the chonmage, *was copied from China and became common in the seventh century. Samurai warriors began to shave the tops of their heads for comfort under battle helmets, and the look became popular with men of other social classes as well. With a few variations, this enduring 'do lasted all the way up until the late 1800s, when the modern-minded government began to discourage topknots. Western-style short hair took over and has reigned ever since. The best place to find a* chonmage *nowadays is on a sumo wrestler.*

Wordtank defense

A small quibble with Douglas Horn's comments on the Canon Wordtank (*Mangajin* No. 37), of which I am a devoted user. Horn says that "painfully sounding out a word and looking it up in a dictionary . . . forces the student to understand the difference between long and short vowel and consonant sounds, and to understand the *gojūon*," implying that the Wordtank does not.

In fact, just as with any Japanese word processor, one must know the correct spelling of the word to look it up in the Wordtank. This actually can make it more challenging to find words in the Wordtank at times than in, say, the large Kenkyusha J-E dictionary, written in romaji.

It's certainly true that the Wordtank makes it easier to look up a character than to remember it. But the Wordtank, far easier to put in one's pocket than a Nelson's, a Kenkyusha and an E-J dictionary, can be a great boon for students of Japanese. Next time you're sitting on a Yamanote-line train and want to figure out that advertising poster, you'll be glad to have one.
DAVID ROSENFELD
Ann Arbor, MI

(The Wordtank is a pocket-sized electronic dictionary.)

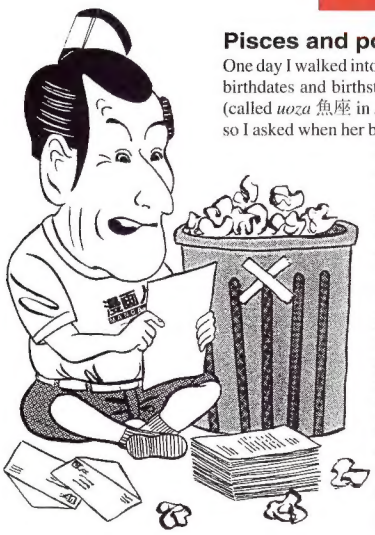
The Kanji Kid

I would like to see more basic (introductory) examples of kanji. I am attempting to learn kanji, but am having limited success. How about a section in *Mangajin* to get us novice Japanese readers up to speed? For example, a monthly kanji lesson starting from the very basics, a monthly quiz, and reading samples using the basic kanji introduced so far.
LARRY SCHECK
Winston-Salem, NC

Each issue of Mangajin *is designed to stand on its own—we don't include grammar or kanji lessons which "build" from issue to issue. This is partly because we have new readers joining the fold with every issue, and partly because* Mangajin *is intended to be an entertaining way to use what you have learned elsewhere—not a textbook. Because we include translations and notes, however, even those with only a very elementary knowledge of Japanese can use what they have learned and rely on the translations to get them through the rest.*

But there are a number of kanji learning aids out there. Kanji computer programs, for example, are listed in this issue beginning on page 14. A more low-tech, traditional method is the kanji workbook. One of our favorites is 250 Essential Kanji For Everyday Use, *which is sold in our catalog. Developed by the Kanji Text Research Group at the University of Tokyo, this workbook fulfills most of your requirements, including quizzes, exercises, and readings from real-life situations.*

BLOOPERS



Pisces and pot stickers

One day I walked into a precious stone shop in Japan where there was a large chart on the wall about birthdates and birthstones. I told the shop owner that my birthdate is March 16, which is Pisces (called *uoza* 魚座 in Japanese). She told me that I had the same birthstone as her—aquamarine—so I asked when her birthday was. She replied February 28, and I said, "*A . . . anata mo gyōza desu ne.*" ("You're *gyōza*, too, aren't you?") I'd wanted to say, "Oh, you're a Pisces (*uoza*), too," but I gave the kanji 魚 its more common reading of *gyo*, and told her that she was a Chinese pot sticker (*gyōza*) instead! As soon as I said it, I realized what a silly mistake I'd made.

Tamara Dasilva
Hokkaido

Hookers on phonics

My blooper occurred after I had lived in Japan for about five months as an exchange student in Nagoya. After finishing the semester, I traveled with my girlfriend Nobuko to Tokyo to visit her parents. Her mother asked me if I had been doing any part-time work. I explained that I was teaching a small private English class, and that "*Watashi no gakusei wa minna shōfu desu*," which translates to "My students are all prostitutes." By inadvertently replacing *shufu* (housewives) with *shōfu* (members of the oldest profession), I brought a look of total *bikkuri* to the mother's face—once again proving that a misplaced vowel can be costly!

Jim D'Angelo
Nagoya

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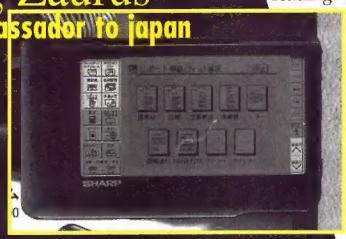

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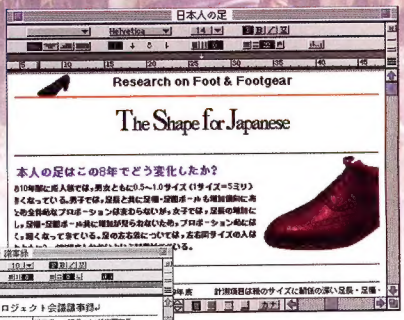

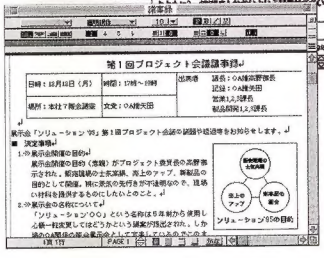

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GBG-72M $63

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GBG-5CS $40

Momokawa Black

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GBT-I80 ..... $36

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Innovative uses of the Japanese language

聴ックオフ

Kikku Ofu

"Kick Off / Listen Off" (with your J-League Radio)

Since the formation of the Japan Professional Soccer League in May of 1993, soccer mania has swept Japan (see article on page 24), spawning a seemingly endless array of J-League-inspired products. "Supporters" (a hardcore variety of sports fan unique to the J-League) can wave J-League flags, wear J-League jeans, eat J-League candy, and now, thanks to Panasonic, listen to J-League games on J-League radios colorfully adorned with team names and logos.

As with most of the 200-plus J-League products, the attraction of the J-League Radio lies mainly in the packaging; aside from the trendy mascots on the package, it's basically just a radio (although it does pick up the sound portion of TV broadcasts on three channels).

The bold heading reads *Kikku Ofu* ("kick off"), one of many phrases taken from English and incorporated via katakana into Japanese soccer terminology. The *ki* part of *kikku,* however, is written with the kanji for "listen" (聴く, *kiku*) rather than with katakana. So, you can *kiku* to the *kikku ofu* on your brand new J-League Radio.

The fact that this ad appeared in the girls' fashion magazine *mcSister* is indicative of the J-League's popularity among young Japanese females, which in turn helps explain the pervasive cuteness in soccer-related products and paraphernalia.

Send us your examples of creative product names or slogans. If we publish your example, we'll send you a MANGAJIN T-shirt. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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KanjiWorks does not require KanjiTalk, The Japanese Language Kit (although they are recommended for superior performance), or any other software.

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KanjiWorks

POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

Caption: 首相　の　懸念—
Shushō no ke'nen—
Prime Minister 's concern/anxiety
これで　すむ　じゃろ　か　のう
kore de sumu jaro ka nō
this with end/suffice surely/probably (?) (colloq)
The Prime Minister's concern—will it be enough with this?
The Prime Minister's concern—"I wonder if this will do the trick . . ."

Vest: 常任　理事　国
jōnin riji koku
permanent post board/council member nation
Permanent Member of the U.N. Security Council

Money: 円
En
Yen

(Artist) 小島　功
Kojima Ko

首相の懸念——これですむじゃろかのう
小島　功

- *jaro ka nō*, a colloquial equivalent of *daro ka na* ("I wonder if . . . "), is normally used by middle-aged and older men. The implication is that Murayama (and his approach) is a little outdated.
- the full name of the U.N. Security Council is *Kokusai Rengō Anzen Hoshō Rijikai* (国際連合安全保障理事会) and its members are referred to as *rijikoku* (理事国) or, in the case of permanent members, *jōnin rijikoku* (常任理事国).
- the name 功 is often read Isao, but Kō is written in katakana over the signature.

This August 30 political cartoon refers to a recent trip made by Prime Minister Murayama Tomiichi throughout Southeast Asia. Since the havoc it wreaked during World War II, Japan has not been especially well regarded by its Asian neighbors; to the contrary, these countries have generally viewed the possibility of Japan expanding its political role on the world stage with fear and trepidation.

But on his tour this August, Prime Minister Murayama encountered a very different attitude. Impressed by recent admissions of wartime guilt on the part of Japan, and anxious about post-Cold War politics and developments in Western attitudes toward trade with Asia, the Southeast Asian countries are now expressing a desire to create a unified Asian front with Japan playing the leading role. Specifically, they would like to include Japan in a new East Asian Economic Caucus (東アジア経済会議, *Higashi Ajia Keizai Kaigi*), and to see Japan become a permanent member of the U.N. Security Council so that it will be able to represent the interests of Asia to the world.

This is a welcome change, but it puts Japan in a rather difficult position. First of all, the United States is strongly opposed to the idea of an East Asian Economic Caucus, and while US–Japan relations have been troubled of late, the US is still an important Japanese ally. Secondly, while the Southeast Asian heads of state have clearly stated that they wish Japan to play a leading role in maintaining the peace and stability of the region, they have failed to clarify exactly what this means, causing Murayama no little consternation. Traditionally, Japan has approached foreign relations by digging into its pockets. The creator of this cartoon seems to doubt that a member of the U.N. Security Council will get very far in today's world with that strategy.

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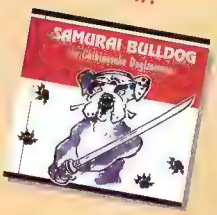
Weatherhill

PUBLISHERS OF FINE BOOKS ON ASIA AND THE PACIFIC

New!

SAMURAI BULLDOG

by Chibinosuke Dogizaemon



Doggedly loyal to his Master, the Samurai Bulldog's one-pointed concentration, combined with 4-paw drive, make him a force to be reckoned with. Practicing the ancient Way of Bulldog-do, he is a master of the military arts. Illustrated with delightful ink drawings, *Samurai Bulldog* will appeal to all top dogs, as well as those lucky enough to be their faithful retainers.

96 pp. • 5 ⅜ x 6 ⅛ • Over 50 ink drawings
ISBN 0-8348-0305-4 $9.95 (SOFT)

ZEN FOR CATS

by Alfred Birnbaum and Riku Kanmei

"Does a cat have a Buddha-nature?" "Mew!" "Door open—stay in! Door closed—go out!" These are just a few of the Zen riddles that any cat solves with an insouciant flick of the tale, as he pads down the path to enlightenment. *Zen for Cats* will delight all those who've survived the strict master-disciple relationship that cats use to lead us humans to the truth. Deft ink-wash paintings capture the Zen essence of cats.

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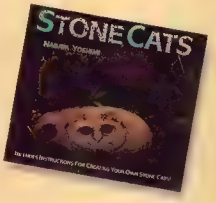
STONE CATS

by Yoshimi Nagata



Yoshimi Nagata's stone cats are every bit as bewitching and entertaining as the furry felines who share our homes and lives. Choosing stones with accommodating shapes, he draws, paints and varnishes, to concoct a collection of cats droll and daffy, mysterious and majestic. Easy-to-follow instructions help you create your own family of fossil felines.

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Tender Touches for the 90s Cat

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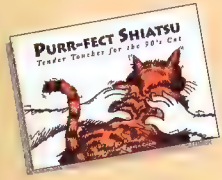

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THE KOBE HOTEL

by Sanki Saitoh; translated by Masaya Saito

Sanki Saitoh, one of the leading haiku poets of the twentieth century, was also a writer of offbeat short stories. The stories in *Kobe Hotel* are based on the author's experiences during WWII, when he lived in a run-down hotel in the city of Kobe. Wartime Japan is recreated in the adventures of colorful group of Japanese expatriates stranded in the hotel during the war. The final stories are set in the postwar days: a visit to Hiroshima, and to a brothel built for occupation soldiers.

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by David Dunfield

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160 pp • 5 x 7¼ 16 pp of full-color illus • Maps
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SUSHI MADE EASY

by Nobuko Tsuda

Sushi can now, with this book, be made easily at home by anyone, anywhere. Here are easy-to-follow instructions for cleaning and filleting fish. Includes 42 recipes with full-color illustrations demonstrating attractive serving suggestions. "A useful primer for sushi lovers interested in preparing it at home."—*Publishers Weekly*

152 pp. 6 x 9. 160 illus. 16 in full color
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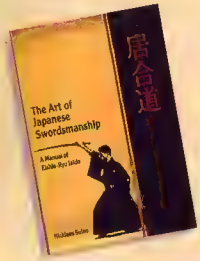
THE ART OF JAPANESE SWORDSMANSHIP

A Manual of Eishin-Ryu Iaido

by Nicklaus Suino



The original purpose of iado was to slay one's opponent with a single stroke of the sword upon unsheathing. It is practiced today a martial art to develop strength and coordination. This manual of Eishin-Ryu of "Pure Faith" *iado* teaches the most widely practiced sword style and is illustrated with step-by-step drawings to help students from beginners to advanced, hone their forms and techniques.

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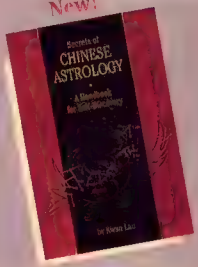

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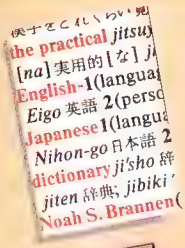

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A pocket-sized dictionary containing nearly 8000 entries both in romanization and Japanese characters. Introduces up-to-date, colloquial, and natural-sounding expressions to meet the needs of students, residents of Japan and visitors. Includes guide to Japanese grammar and pronunciation, a date conversion table, a listing of suffixes used in counting, and verb conjugation tables.

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CALL

Computer Assisted Language Learning

for Japanese

CALL (Computer Assisted Language Learning) for Japanese is a more controversial topic than might be imagined. Although most CALL users are satisfied, many express misgivings. These range from detailed complaints about how individual programs run to a more general discomfort concerning the use of computers to teach language—especially one as difficult and complex as Japanese. We solicited opinions about CALL—its pluses and minuses and its relationship to the classroom—from teachers, users and developers. Their edited comments follow.

What are the advantages of using CALL?
It's good in that the students can use it when the teacher's not available; it reinforces what the students have learned." (Wuanita Kinoshita, high school teacher)

"It's self-paced and I can do it late at night, whenever I want to—that's the thing that's most useful to me." (William Chase, general contractor and CALL user)

"The nice part of the program is that it stops where you stop, and when you get back into it, it's right there." (Jacob Thiessen, retired scientist and CALL user)

"It's more powerful to me than just listening to tapes, since I can see things written and get the visuals at the same time. For the time I'm putting in, I think I'm learning a lot." (Chase)

What are the current shortcomings of CALL software?
"You need to have quick response time [from the software], but dead time is still a problem with many programs." (Cliff Darnell, high school teacher)

"The programs tend to be rigid in terms of guiding the user on a particular path. Intermediate and advanced students, especially, would benefit from having more control." (Jose A. Feliciano-Butler, professor and multi-media coordinator)

"I get kind of tired of the music and the sound effects all the time." (Steven Sakurai, computer programmer and CALL user)

Who is it good for? What can the user achieve with it?
"Most of it is very fundamental, for beginners. It would be nice to have programs for more advanced students, too." (Takuo Kinoshita, middle school and high school teacher)

"Really it's not suitable for rank beginners. You need to have been exposed to Japanese before, because otherwise there are so many things you don't really understand. But I think it's great to solidify existing knowledge and to expand on it." (Thiessen)

"A program can be used for various different levels of students. It really depends on the creativity of the instructor." (Feliciano-Butler)

How does it compare to learning in a classroom? Can it be used as a substitute?

"If I had the time, I would prefer a class. A teacher would correct my faults, but with this I can only guess that I'm saying things the right way or learning the right things. A class would make me reach harder and faster, but as long as I don't have ambitious goals, it's fine." (Sakurai)

"What I miss using a program like this, that's useful in a classroom setting, is having other people to learn along with and from and sort of share the experience and the frustrations with." (Chase)

"You can't learn real conversation just with the computer. You can learn a lot of Japanese, but for conversation I think it's still worthwhile to have a class." (Thiessen)

"At this point, a computer can't answer every question or present every situation. The ideal situation is a partnership between the computer and an instructor." (Feliciano-Butler)

"It depends on the goal of the learner. If becoming a proficient speaker of Japanese is the goal, then I would say no. No matter how sophisticated it got, a computer could not become a substitute for a human instructor. But if someone is looking for survival skills in Japanese, like a business person who doesn't have time to take classes, then it would be okay [to study with a program alone]." (Kazumi Hatasa, professor and CALL developer)

"To get a command of what I refer to as "basic Japanese," you can do it faster on the computer than you can with any teacher. . . I'm not saying that you don't need teachers period, but we have definitely established that it is possible for just about anyone to get a basic command of either Japanese or English only with the computer." (Kenneth Butler, professor and CALL developer)

In the following pages, we introduce you to 64 Japanese CALL programs. The list is broken down into three main categories: programs for IBM/PC, programs for Macintosh, and CD-ROM/laserdisk programs (for Macintosh and/or IBM/PC). Each entry provides the name of the program, the developer, the vendors (☛), requirements (**Req:**), and a brief description (♦). For more detailed information, please consult the appropriate vendor(s). Contact information is provided in a separate listing at the end. (Please note that Japanese names are written in the Western style, i.e. family name last.)

IBM/PC

Kana-Learning

Kana Learning Games
QuickScholar Software
☛ QuickScholar
Req: 640K RAM; MS compatible mouse; DOS 3.0 or later; hard drive; EGA or better color monitor; SoundBlaster or equivalent optional
♦ *Three games to develop proficiency with kana: Kana Concentration, Kana Word Search, and Kana Speed Recognition.*

Reading and Writing Hiragana and Katakana
QuickScholar Software
☛ QuickScholar, C/T
Req: 640K RAM; MS compatible mouse; DOS 3.0 or later; hard drive; EGA or better color monitor; SoundBlaster or equivalent optional
♦ *Teaches basic kana skills with a Reading module, a Writing module and support of sound enhancement products for pronunciation practice. (This program and Kana Learning Games can be purchased together in a package called The Kana Learning System.)*

Kanji-Learning

JapFlash 1.1
Lingotek
☛ Lingotek
Req: EGA, hard disk drive
♦ *Uses "flashcards" to teach hiragana, katakana and 2000 kanji. Provides comprehensive dictionary facilities and several lookup possibilities. Flashcards show reading, accent, compounds, and English translation at user-selected speeds.*

JLI: Kanji Exercises 1.0
Anonae Software
☛ Anonae Software
Req: Hard disk; VGA monitor; Windows 3.0 [For the Mac: hard disk; Hyper-Card 1.2 or later; 1MB RAM]
♦ *Teaches 319 kanji and over 900 words through reading exercises with animated character generation, quizzes and special Text Field for user to make notes. Digitized sound available for certain readings on Mac versions.*

Kanji 2045 for Windows
Educational Software International
☛ Educational Software International

Req: Recommended 486 or higher with 8MB RAM, 1024 X 768 video driver and monitor, 30MB hard disk space

♦ *Teaches 2,045 kanji, providing notes on each character, a Student Notes Box allowing user to enter own notes, and the ability to self-test for writing, pronunciation and meaning. Program is cross-referenced to four popular character dictionaries.*

Kanji Drill

☛ SEIKO Corp.

Req: MS DOS 3.1 or later; VGA color monitor; 640K RAM; RS-232C serial port for writing tablet; writing tablet ES-125

♦ *Features reading exercises for 2,965 kanji, writing exercises for 1,945 kanji, drills for reading and writing, and ability to keep score and create own files for drills.*

Kanji-Flash/BTJ

Craig Van Degrift

☛ Kanji-Flash Softworks, PRC

Req: DOS system with EGA or VGA color graphics adapter (runs on 68030 or faster color Macs using Soft AT emulator)

♦ *Companion software for The UW Press textbook* Basic Technical Japanese, *covering katakana, hiragana, and the 510 most important kanji used in scientific and technical publications. Flashcard testing of 4,300 words.*

Kanji Guess for DOS 1.0

Mark Edwards

☛ KiCompWare

Req: MS DOS 3.1 or later; Hercules, EGA, or VGA graphics monitor

♦ *A shareware program that helps all levels of students master kanji and build vocabulary through a variety of quizzes, including kanji guess, flashcard, multiple guess, matching, Kanji Fish, and Gojuu-Onjun. A Windows upgrade (Kanji Guess for Windows 2.0) will be available as shareware by the end of 1994.*

Kanji Reader, Vol. 1, 2

QuickScholar Software

☛ QuickScholar, C/T

Req: 640K RAM; MS compatible mouse; DOS 3.0 or later; hard drive; EGA or better color monitor; SoundBlaster or equivalent optional

♦ *Each volume teaches reading, writing and pronunciation of 150 kanji using over 2,000 quiz items and more than 1,500 words and phrases in lessons tailored to the user's achievement level. Volume 2 requires previous installation of Volume 1.*

Kanji Renshū/Kana Renshū/Jukugo Renshū

Nihongo Learning Systems

☛ Nihongo Learning Systems

Req: DOS 3.3 or later; EGA graphics monitor or better

♦ *Drill programs for hiragana, katakana, kanji and kanji compounds. Features animated stroke order, readings in hiragana, romaji or both, multiple choice quizzes, and ability to customize study lists. True Windows versions are in the works. [Kana Renshū is currently being offered as a free program.]*

Kantarō

**See under CD-ROM

Learn Kanji

University of Calgary

☛ X. Jie Yang

Req: DOS 3.1 or later; 65MB hard disk space; EGA or VGA monitor

♦ *Designed to teach the first 146 kanji listed in* Learn Japanese, Vol. II. *Each kanji is presented with basic historical information, common compounds and animated writing procedure. This program was created with the CALLGEN authoring system, available from the same source.*

Remembering the Kanji: The Program

Japan Publications, Tokyo

☛ C/T, PRC

Req: PC XT/AT/386/486 or compatible; Hercules, EGA VGA, or ATT6300 graphics; 512K RAM; 3.5 MB hard disk space; DOS 2.0 or later; mouse optional

♦ *Drills and exercises that correspond to James Heisig's* Remembering the Kanji I, *a systematic course for learning and remembering over 2,000 kanji. Contains 2,042 kanji, compounds, readings, drills, etc.*

Stroke Teacher

EJ Bilingual

☛ EJ Bilingual

Req: MS-DOS 3.1 or later; 300 K memory; Monochrome, EGA, or VGA Adapter

♦ *3 versions—one covering hiragana, one with 80 kanji, and one with 160 kanji—teach correct stroke order by writing the characters on the monitor for the user to copy in an exercise book. Includes readings, meanings, example sentences, and stroke counts. Three more versions are soon to be released.*

Write Kanji

Dr. Richard Veith

☛ Dr. Veith

Req: 286 CPU or later; DOS 3.3 or later; 2MB disk space; VGA color monitor; Wacom SD-510C tablet with inking pen. [For the Mac: System 7; 800K disk space; Wacom SD-510C tablet with inking pen optional.]

♦ *Soon-to-be-released program that teaches the correct way to write kanji utilizing a writing tablet connected to a Mac or PC. Provides dynamic samples of each character, readings, example compounds, and feedback.*

General

Basic Japanese Expressions

Japan America Institute of Management Science (JAIMS)

☛ PRC, C/T

Req: Hard drive; DOS 3.0 or later; 5,120K RAM; color monitor

♦ *Through hypertext and games, teaches beginning students of Japanese basic grammar, sentence patterns and practical expressions for social situations such as shopping. Sold as a set with Particle Explorer J.*

Gakusei 1.1

Barham Software

☛ Barham Software

Req: 286 CPU or later; DOS 3.3 or later; EGA/VGA or better; 3MB disk space; 640K RAM

♦ *A 30-lesson course designed to supplement first-year Japanese textbooks. Covers hiragana, katakana, some kanji, basic grammar, sentence structures, and a lot of vocabulary. A smaller shareware version is available.*

Kana Sensei

Michael Chachich

☛ Kana Sensei

Req: EGA or better graphics; 512K RAM; hard drive recommended

♦ *Shareware that provides an assortment of quizzes for hiragana, katakana, about 200 kanji, and basic grammar. Features score-keeping function and ability to create own kana quizzes.*

Kanji Moments

BayWare

☛ BayWare, PRC

Req: Windows 3.1 or later; AT, PS/2 or compatible using 286 or greater processor; 3MB RAM; 8MB hard drive space; VGA or SVGA monitor; MPC-compatible sound card or BayWare external sound adaptor

♦ *Allows the intermediate student to improve kanji recognition and reading skills by reading short articles in Japanese. Provides translations, pronunciations, and stroke order of kanji, and includes kanji and sentence drills along with information on grammar and usage.*

Power Japanese

**See under CD-ROM

Smart Characters for Students

Apropos, Inc.

☛ Apropos, Inc.

Req: 640K RAM; DOS 3.3 or later; two 720K disk drives; CGA, EGA, VGA or Hercules video graphics; Epson FX80 or HP Laserjet compatible graphics printer

♦ *A word processor and vocabulary tutor that combines reading, writing, translating, hypertext and vocabulary study tools for students of Japanese and/or Chinese. Includes built-in flashcard tutor for kanji study. A Windows version is soon to be released.*

Traveler's Guild Japanese

Guildware, Inc.

☛ Audio-Forum

Req: IBM XT, AT PS/2 or compatible; 384K RAM; dual floppy or hard drive; Hercules, CGA, EGA, or VGA graphics; DOS 3.0 or later; mouse recommended

♦ *Teaches basic conversational skills for travelers and others interested in Japan. Includes pronunciation and information on basic grammar and sentence structure.*

Other

EZ JapaneseReader

EJ Bilingual Inc.

☛ EJ Bilingual Inc., PRC

Req: VGA or monochrome monitor; EPSON LQ 570 or HP LaserJet II/III/IV with 2MB optional memory board/compatible

KanjiFile version: DOS 4.1 or later; 2MB RAM (1MB of XMS

or EMS); 4MB hard disk space

KanjiBoard version: DOS 3.3 or later; 640K RAM; 3MB hard disk, one AT Bus expansion slot

♦ *Converts Japanese sentences to kana only, romaji only, or both, and then inserts English translations for key words. Also provides basic pronunciation and specifies the type of sentence.*

EZ JapaneseSpeaker

EJ Bilingual Inc.

☛ EJ Bilingual Inc., PRC

Req: PC/PS2 compatible with Kanji Font Files or KanjiBoard installed; VGA or monochrome monitor; earphone or amplified speaker for walkman (Sound Adaptor included)

KanjiFile version: DOS 4.1 or later; 1MB RAM; (260K of XMS or EMS); 800K hard disk space

KanjiBoard version: DOS 3.3 or later; 640K RAM; 500K hard disk space; one AT Bus expansion slot

♦ *Accepts Japanese text files in hiragana and katakana and then pronounces the sentences at a speed chosen by the user. A cursor indicates which character is being pronounced and romaji appears to show pronunciation.*

EZ JapaneseWriter

EJ Bilingual Inc.

☛ EJ Bilingual Inc., PRC

Req: PS/2 or 386 compatible with Windows 3.1 or later; min. 2MB RAM (4MB+ recommended); 5MB hard disk space

♦ *Provides Japanese translations of simplified English text that user types in. Includes large user dictionary with ability to add words along with look-up dictionaries. Can also be used as a Japanese word processor.*

Japanese Verb Conjugation

Kazumi Hatasa

☛ University of Illinois at Urbana-Champaign

Req: 256K or 384K PC or compatible

♦ *Provides exercises for conjugating Japanese verbs. Includes an editor program for instructors, enabling customization of the exercise program. Displays verbs in hiragana or kanji, checks answers and provides feedback. Future version will record user's achievements and tailor exercises accordingly.*

Japanese Verbs for Windows 1.0

Mark Edwards

☛ KiCompWare, PRC

Req: MS Windows 3.1

♦ *Program devoted to the study of verbs, for beginning to advanced students. Includes over 1,000 verbs with example sentences, online explanations, and several options for self-testing. Displays verbs in romaji, hiragana, katakana, or kanji.*

Linkword Language Series: Japanese

Dr. Michael M. Gruneberg

☛ Artworx Software Co., Inc.

Req: 512K RAM

♦ *Uses a unique visual association technique to teach very basic vocabulary and grammar to business people, travelers, and beginning students. Comes with an audio tape for pronunciation.*

Okashi for Windows 2.0

Mark Edwards

☛ KiCompWare

Req: MS Windows 3.1

♦ *A popup shareware flashcard program for Windows. Can be set to pop up every five or ten minutes with a different Japanese word, its reading and translation.*

Particle Explorer-J

JAIMS

☛ PRC, C/T

Req: Hard drive; 512K Ram; DOS 3.0 or later; color monitor

♦ *Teaches the particles* ga, o, ni, de, to *and* e *by using the particles in short sentences and translating the sentences. Sold as a set with Basic Japanese Expressions.*

Picture Vocabulary

QuickScholar Software

☛ QuickScholar, C/T

Req: 640K RAM; MS compatible mouse; DOS 3.0 or later; hard drive; EGA or better color monitor; SoundBlaster or equivalent optional

♦ *Designed for very young or beginning students. Teaches basic school terminology, colors, foods, parts of the body, etc. in kana and/or kanji using recorded voice of native speaker. Includes 2 review programs and function for creating custom lessons.*

Verb Explorer-J

JAIMS

☛ PRC, C/T

Req: Hard drive; DOS 3.0 or later; 620K RAM; color monitor

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ALL ABOUT PARTICLES

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Macintosh

Kana-Learning

EasyKana
HyperGlot Software Co.
☛ HyperGlot, C/T, Audio Forum
Req: System 6.0.7 or later; 1MB RAM (2 with System 7); hard drive; HyperCard 2.0v2 or later
♦ *Hiragana and katakana drill program covering over 300 words with animated stroke order drills and drills that test recognition and pronunciation.*

Hiragana and Katakana 1.0
K. Hatasa, Mariko Kaga, Peter Henstock
☛ Kazumi Hatasa, Peter Henstock
Req: 2 MB RAM, HyperCard 2.X
♦ *A freeware program designed to introduce the pronunciation of hiragana and katakana through visual and verbal mnemonics. Flash cards and guessing games are provided as exercises.*

JLI: Hiragana and Katakana Exercises, V. 2.0
Anonae Software
☛ Anonae Software
Req: Hard disk; HyperCard
♦ *Teaches reading, writing and pronunciation of 1,200 hiragana words and 400 katakana words through animated character generation and reading and writing exercises.*

World Geography 1.0
Kazumi Hatasa, Sayuri Kubota
☛ K. Hatasa, P. Henstock
Req: 2MB RAM, HyperCard 2.X
♦ *A freeware program that provides practice reading katakana using country names and the names of US states.*

Kanji-Learning

JLI: Kanji Exercises, V. 1.0
**See under IBM/PC

KanjiMaster
Hyperglot
☛ Hyperglot, Ztek, PRC, QTC, C/T
Req: System 6.0.7 or later; HyperCard 2.0v2 or later; 1MB RAM (2MB with System 7); hard drive
♦ *Teaches pronunciation and stroke order of over 325 kanji and introduces hundreds of compounds. Includes Browse Mode, Pronunciation Drill, English Meaning Drill, Japanese Drill, Dictation Drill, and Stroke Order Practice.*

KanjiWorks 1.1
AsiaWest Software
☛ AsiaWest Software, PRC, C/T, QTC
Req: Mac SE/30 or later; 1.6MB RAM; KanjiTalk or Japanese Language Kit recommended.
♦ *Kanji-teaching program that provides okurigana, meanings, radical, stroke order diagrams, compounds, example sentences, JIS, SJIS, and kuten codes for each kanji. Features animated graphics, the ability to add personal notes, and kanji quizzes. Comes in Intermediate and Advanced versions.*

Kunren
SANBI Software Company
☛ SANBI Software Company
Req: KanjiTalk
♦ *HyperCard drilling stack that can be used to import kanji, readings and meanings from KanjiSama and practice with the built-in drilling mechanism, or to create one's own exercises. (KanjiSama is a kanji reference tool, also available from SANBI, with kanji lookup modes and built-in dictionaries.)*

MacSunrise Script
Mark Spahn & Wolfgang Hadamitzky
☛ Stone Bridge Press, QTC, C/T, PRC
Req: 2MB RAM; System 6.0.7 or later; HyperCard 2.0 or later; hard drive and high density floppy drive. Audio portion can be omitted if memory is limited.
♦ *Teaches hiragana, katakana and kanji, providing stroke order, readings, definitions, pronunciation and compounds. Can write own notes, create kanji sets, and self-test. Comes in 3 versions that differ in the number of kanji introduced. (A CD-ROM version is in the works.)*

Remembering the Kanji: Hyperkanji
Japan Publications, Tokyo
☛ C/T, PRC
Req: HyperCard 2.0 or higher; 1–1.3MB RAM; 6MB hard disk space plus 3MB extra during installation
♦ *See "Remembering the Kanji: The Program" under IBM/PC.*

Write Kanji
Dr. Richard Veith
**See under IBM/PC

General

Going to Japan
Yoshiko Saito, Tom Abbott
☛ Dr. Saito
Req: HyperCard 2.1; System 6.0.5 or later
♦ *HyperCard-based tutorial for intermediate-level students. The main module is a business trip simulation designed to teach enough functional Japanese to carry off a business trip smoothly. Additional modules include Vocabulary and Grammar, Getting Around, Reading Signs, and The Japanese Book. (A CD-*

ROM version is in the works.)

JapanEase, Vol. I & II
Ayumi Software
☛ QTC, PRC, C/T
Req: System 6.05 or later; Hypercard 2.0; 1MB RAM; 3MB hard disk space
♦ *Volume 1 introduces the katakana syllabary and 300 words using sound, animation, and exercises. Volume 2 teaches hiragana, additional vocabulary, basic grammar, and over 100 sentence structures.*

Mikan
Sentius
☛ Sentius, C/T, PRC, Sanshusha
Req: 1MB RAM; KanjiTalk 7.1 or Japanese Language Kit
♦ *Contains Nikkei's* Primer on the Japanese Economy *(日本経済入門) and short stories by Atoda Takashi with the tools necessary to read them, including an integrated glossary, grammatical notes, and explanations of complex passages. Features ability to create and customize a personal dictionary. For intermediate to advanced students.*

Saijiki: Hyper-Reading Japanese
Dr. Kayoko Hirata
☛ C/T
Req: Mac SE and some Mac II's; 2MB RAM; hard drive; KanjiTalk 6.0 or later with a compatible version of HyperCard.
♦ *Uses six essays from the collection* Kotoba no Saijiki *(Saijiki of Words), by Kindaichi Haruhiko, to promote reading fluency in intermediate to advanced students. Includes English translations, background information, kanji practice, and comprehension questions.*

Understanding Written Japanese I
**See under CD-ROM

Other

Japanese WordMaster
Vitronics
☛ Vitronics
Req: Hard drive
♦ *Vocabulary and kanji study system which tailors exercises to user's level. Features integrated multimedia, extendable furigana dictionary, built-in study timers, export word lists, etc. Version 2.0 soon to be released. MultiUser Edition with additional features for educational institutions also available.*

Japanese Word Torture
Hyperglot
☛ Hyperglot, ZTek Co.
Req: System 6.0.7 or later; HyperCard 2.0v2 or later; hard drive; 1MB memory (2MB with System 7)
♦ *Vocabulary drill for students of all levels. Randomly generates over 1,400 words, keeps score and redrills on missed words. User can input additional vocabulary and customize drill sets.*

Kyooto, Nara: Hyper-Travel
Dr. Kayoko Hirata
☛ C/T
Req: Mac SE and some Mac II's; 2MB RAM; hard drive; KanjiTalk 6.0 or later with a compatible version of HyperCard.
♦ *Guides students through 19 scenic spots in the Kyoto-Nara area, using illustrations and about 200 kanji and kana to describe the sites. Designed for the advanced beginner to intermediate level student.*

Nihongo Tutorial System
Dr. Anthony Maciejewski
☛ US Department of Commerce
Req: Kanjitalk 6.0.7; 1MB RAM
♦ *Tutorial system designed to help scientists and engineers develop proficiency in reading technical Japanese. Modifies technical articles by adding semantic, syntactic, and other information, assigns articles tailored to user's level and interests and provides pronunciation, syntax and English translations.*

Speak Japanese Particles
Kenneth D. Butler
☛ Butler Consulting, Inc.
Req: HyperCard; 13MB hard disk space

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♦ *A soon-to-be-released program that explains functions and usages of 41 Japanese particles with over 500 example sentences pronounced by a native speaker. Features author's own "hear and speak"® repetitive practice technique.*

CD-ROM/ laserdisk

Kanji-Learning

KanjiCard
Dr. Kazuko Nakajima
Macintosh, IBM/PC
☛ Japanese CALL Institute
Req: For the Mac: Mac II or later; System 7.0 or later; CD-ROM drive; 4MB RAM
For IBM/PC: Windows 3.1; 386 or better CPU; 4MB RAM; VGA/256 color; MPC-1 compatible sound card; CD-ROM drive
♦ *Teaches readings, stroke order, meanings, and compounds for 300 kanji, and shows each kanji's origin through animation. Includes native pronunciation of over 5,000 words and sentences, over 1,200 self-test questions, and a utility program for creating flashcards.*

Kantarō
Macquarie University
IBM/PC
☛ Fujitsu Australia Ltd.
Req: 386, 25 MHz PC; 4MB RAM; 25MB hard disk space; 3.5" floppy disk drive; VGA graphics card and VGA monitor; mouse; MS-DOS 5.0; MS Windows 3.1 [CD-ROM version also requires Sound-Blaster compatible board; CD-ROM drive; 2MB hard disk space]
♦ *Interactive kanji-teaching software. Displays origin of kanji through pictures and morph animations; gives stroke order, readings, meanings and examples for each character; provides kanji games and stories for reading practice.*

General

Berlitz LIVE! Japanese
(previously **Berlitz Japanese for Business**)
Bright Star Technology/Berlitz
Macintosh, IBM/PC
☛ Sierra On-Line, Inc.
Req: For the Mac: any color Mac; hard drive; CD-ROM drive; System 6.07 or later; 4MB RAM
For the IBM/PC: IBM AT Bus or 100% compatible; 16 MHz 386 or faster; hard drive; CD-ROM drive; VGA monitor plus graphics card to support 640x480 @ 256 colors; DOS 3.1 or later; Windows 3.1; 4MB RAM; supports Microsoft Windows 3.1 sound cards
♦ *An interactive program designed for business and other travelers to Japan. Animated talking coach guides the user through a variety of real-life situations while teaching basic language, culture, and business etiquette.*

Dynamic Japanese
DynEd International, Inc.
Macintosh, IBM/PC
☛ DynEd International, Inc.
Req: For the Mac: System 7; 3MB RAM; CD-ROM player (if external, requires speakers for audio mixing); color monitor capable of displaying 640x480@256 colors
For the IBM/PC: PC-AT or better; 2MB RAM; CD-ROM player meeting MPC #1 standard; SVGA graphics card; Microsoft-compatible mouse; sound card (Pro Audio Spectrum, SoundBlaster Pro or compatible)
♦ *Listening-based course designed to teach Japanese writing, grammar, vocabulary, structures and pronunciation to the beginning student through exercises that include repetition, comprehension questions, voice comparison, etc. Dynamic Japanese Two and Dynamic Japanese Three take the learner to intermediate proficiency in spoken Japanese.*

Fundamental Japanese
Knox Computer Systems
IBM/PC
☛ Knox Computer Systems,
(continued on page 98)

NJSTAR™ Japanese Word Processor

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- Professional version comes with print preview & prints Kanji with various sizes (16x16-128x128).

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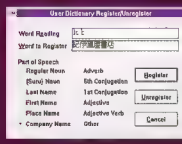

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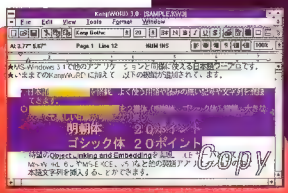

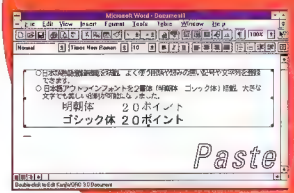

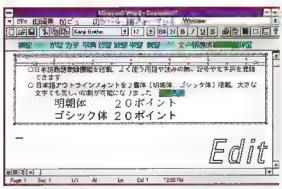

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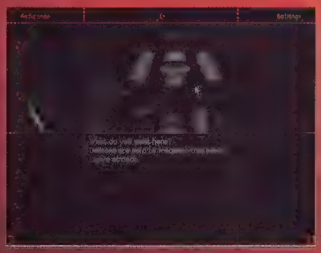

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New Game in Town

Since last summer's debut, the Japan Professional Football League has had great success finding fans in a nation where baseball has reigned supreme—until now.

by Kirk Martini

J–League soccer is more than a new game: it's a new attitude, a new relationship between a game and its sponsors. In baseball, Japan's premier team sport, this relationship is close, and the game reflects the spartan values of discipline and sacrifice that pervade traditional corporate culture in Japan. The J-League has introduced a much looser relationship, using a marketing blitz to create its own image of an exciting, glamorous, and exotic sport. Corporations support that image because it's popular, and that support makes it more popular. It's an upward spiral that shows no signs of slowing.

In the beginning . . .

Hardly known as a soccer powerhouse, Japan has played the game longer than most people realize. Popularity hit a peak in the 1960s when the Japanese team finished in the top eight at the 1964 Tokyo Olympics and took the bronze medal in the 1968 Olympics at Mexico City. The game soon slid into popular obscurity, however, played mainly by corporate-sponsored teams. By the late 1980s, corporate teams were playing to crowds of only a few thousand spectators. A rag-tag collection of these anemic teams, combined with shrewd and relentless marketing, formed the beginnings of today's J-League hysteria.

Corporate-sponsored teams have been an important part of the Japanese sports scene for decades. Many companies maintain teams in sports such as rugby, soccer, baseball, volleyball and American football. These teams are like supercharged versions of an American company softball team. Some corporate baseball teams have million-dollar budgets that include cheerleaders and all the trappings of a pro team. Players are on the books as company employees, but many are really full-time athletes, some with salaries in the $200,000 range. Like numerous other facets of corporate Japan in the 90s, however, many teams have fallen victim to the recession.

Although both J-League soccer and professional baseball have their roots in corporate-sponsored teams, they've taken

• slid into popular obscurity = 知らぬ間に忘れられ *shiranuma ni wasurerare* [slide into – 知らぬ間に…になる *shiranuma ni ... ni naru*] • [popular obscurity = 世に知られていない状態 *yo ni shirarete-inai jōtai*] • rag-tag = 寄せ集め *yoseatsume* • shrewd – 抜け目のない *nukeme no nai* • trappings = 飾りもの/付属品 *kazarimono/fuzokuhin* • facet = 面／様相 *men/yōsō*

different paths. Pro baseball has maintained the traditional role of the corporate team as a public relations arm, generating good will and enhancing public image for a single sponsor. In most cases, the relationship between team and company is very tight.

. . . and then there was J-League

The J-League is based on a completely different concept, and plays by different business rules. The league is the brainchild of its chairman, Kawabuchi Saburō, a veteran of Japan's 1964 Olympic soccer team. Kawabuchi's philosophy is to make money by putting on a show and marketing it like crazy. If the show and the marketing are good, then corporate sponsors will scramble to sign up. Armed with market research indicating that interest in soccer among those in their teens and twenties nearly matched interest in baseball, Kawabuchi started selling his vision of a professional soccer league to potential sponsors in the late 1980s. It was the peak of the bubble economy, and companies were flush with cash and eager for new forms of promotion. Kawabuchi lined up more than 100 sponsors.

(Opposite page) A J-League match is more than a show of athletics—the spectacle of devoted fans (cheering on the Shimizu S-Pulse) is part of the fun. (Above) Japanese soccer legend Ramosu Rui (r.) defends Verdy Kawasaki against the Kashima Antlers.

For most teams, the primary sponsor is a large Japanese corporation such as Mitsubishi or Mazda. In addition, there are several secondary sponsors and shareholders, many of which are foreign companies such as Nestle, Ford, and Coca-Cola. Some teams have sponsorship from local citizens groups as well. Each player's uniform is decorated with at least three corporate logos: one on the chest, one across the shoulders, and the logo of this year's official supplier of J-League uniforms, Mizuno sportswear. Mizuno designed uniforms for the entire league as an ensemble, so that only the players—not the uniforms—clash on the field.

Curiously enough, the logos of secondary sponsors are often most prominent. The uniforms of the Verdy Kawasaki team,

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for example, display the Coca-Cola logo across the chest, even though its primary sponsor is the Yomiuri media chain. Mazda sponsors a team that has the Ford logo on the chest. This seems like a logical arrangement since Ford and Mazda have had several successful joint ventures in the automotive world, but it will be a cold day in Okinawa before competitors share shirt space in baseball.

Always looking for opportunities, the J-League has found more to offer potential sponsors than individual teams—companies bid for sponsorship of the season itself. The season is divided into two halves called stages; there's a winner for each stage and then a playoff series between the two winners. This year the first stage was named the Suntory Series (won by Sanfrecce Hiroshima), and the second stage, the Nicos Series (Nicos, also known as Nippon Shimpan, is a credit company).

In addition, there's the Nabisco Cup, a short tournament for the whole league, plus the Kodak all-star game. The season stretches from May to November, and there are sponsors all along the way.

TV rights and League paraphernalia also pull in lots of cash. During the doldrums of corporate soccer, television rights for a game sold for about ¥300,000, but it didn't really matter, since games were rarely televised. For J-League broadcast rights, Kawabuchi negotiated a headline-making deal of ¥10,000,000 per game. Official J-League goods such as towels, watches and caps are all designed and manufactured by Sony Creative Products; the company markets a line of more than 200 products in over 100 stores nationwide. Annual sales are projected in the $300 million range. Products appeared on shelves seven months

(continued on page 58)

• paraphernalia = 関連商品 *kanren shōhin* • doldrums = 不振／沈滞 *fushin/chintai* • negotiate = 交渉する *kōshō suru*

Teams of the J-League

Beginning with 10 teams in May of 1993, the J-League has grown to twelve teams, with plans to add at least four more in the years to come.

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ジェフユナイテッド市原
Location: Chiba Prefecture
Main Sponsors: JR East, Furukawa Electric
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Secondary Sponsors: Bandai, Idemitsu

Bellmare Hiratsuka
ベルマーレ平塚
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Main Sponsor: Fujita Industries
Secondary Sponsors: DDI, Tohato, Hoya

Sanfrecce Hiroshima
サンフレッチェ広島
Location: Hiroshima
Main Sponsor: Mazda
Secondary Sponsors: Sumiken, Mazda

Yokohama Marinos
横浜マリノス
Location: Yokohama
Main Sponsor: Nissan Motors
Secondary Sponsors: Kodak Japan, Tetoro Blue International

Shimizu S-Pulse
清水エスパルス
Location: Shizuoka Prefecture
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Secondary Sponsors: JAL, Honen Corp., Ezaki Glico

Gamba Osaka
ガンバ大阪
Location: Osaka
Main Sponsor: Matsushita Electric
Secondary Sponsor: Panasonic

Nagoya Grampus Eight
名古屋グランパスエイト
Location: Nagoya
Main Sponsor: Toyota Motors
Secondary Sponsor: Toyota Motors

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Location: Shizuoka Prefecture
Main Sponsor: Yamaha Group
Secondary Sponsor: Nestle

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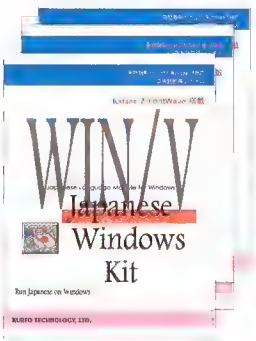

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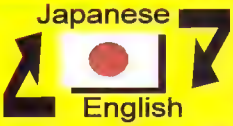
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MY NEIGHBOR TOTORO

An enchanting Japanese *anime* is dubbed into English— with mixed results

My Neighbor Totoro, 1993. Directed by Miyazaki Hayao. Color, 87 minutes. Distributed by FoxVideo, Inc.

Tonari no Totoro (1989), written and directed by Miyazaki Hayao (best known for 1984's *Nausicaä of the Valley of Wind*), is a delightful animated film, a warm visual womb from which we are loath to leave. Set in rural Japan, the movie revolves around two sisters' encounters with Totoro—an enormous and furry magical creature—and his friends.

The animation is brilliant in its sensitivity to beauty and its attention to detail. When the frames fix on certain elements of nature we see them as if for the first time. In our first glimpse of the great camphor tree under which Totoro lives, the frames take us from the huge, gnarled, curving roots at its base, up the great trunk, and over the branches, higher and higher. As the camera pulls back, we notice how the dancing leaves reflect changing shades of green as the sun catches their shiny surfaces and duller undersides in turn.

Our first glimpse of water is equally breathtaking. There is none of the opaque blue that passes for water in most American cartoons, but rather the sun glinting off a stream so clear that we can see down through its running water to the smooth rocks of the stream bed and the tiny fishes darting among them. Many tableaux—the sky at dusk, its rose and lavender hues glowing warmly from the tile roof and old timbers of the country house—are a treat for the eyes.

The human characters are also lovingly rendered, although with less attention to realistic reproduction. Like print manga, these animated characters express their feelings with the stereotypical exaggerated faces of horror, surprise, delight, and so on. But Miyazaki is also able to convey more tender and complicated emotions, as when the younger sister, Mei, first sees the "soot sprites" (*makkuro kurosuke*) that live in the old house. The film moves in to a close-up of her face that is a wonderful mixture of surprise, fear, awe and determination.

Unfortunately some of the sensitivity, complexity, and humor are lost in the recently released English-dubbed version of the film, called *My Neighbor Totoro*. The characters come across differently in English, not only because of occasional stilted translations (inevitable in the case of certain stock phrases such as *gokurōsama* and *osewa ni narimashita*), but also because of the different timbre of the voices and their lack of local dialects. An old neighbor woman who helps the sisters and their father move into their home (the mother is in a hospital, apparently suffering from tuberculosis) is a wise and charming character in Japanese, in touch with the intense inner life of children, with nature, and with the spirit world. Her character is conveyed largely through her rural accent and quiet, caring tone of voice. In English the woman has a sort of high-class nanny accent that makes her a distant and at times even frightening presence.

Satsuki and Totoro enlist the aid of an amazing catbus

The two sisters, Satsuki and Mei, are charming and cute, but in Japanese they also manage to evince a certain depth and seriousness, which is lost in the English. In the first twenty minutes or so of the English version, the girls explore their new home while babbling foolishly, with an exaggerated, boisterous delight that quickly becomes irritating. For example, when Mei

• visual womb = 視覚的な母胎 *shikakuteki-na botai* • loath to leave = 去りがたい／離れがたい *sarigatai/hanaregatai* • camphor tree = くすのき *kusunoki* • gnarled = ごつごつした／ねじれた *gotsugotsu-shita/nejireta* • glinting = きらめく *kirameku* • tableau (pl.,tableaux) = 印象的情景 *inshōteki jokei* • render = 描く *egaku* • timbre = 音質　特徴 *onshutsu/tokuchō* • nanny = 乳母／長期契約のベビーシッター *uba/choki-keiyaku no bebiishittā* • evince = 示す／表わす *shimesu/arawasu* • inanely = 無意味に／ばかげた調子で *muimi-ni/bakageta chōshi de*

catches the soot sprite, she simply says "*Totta*." But in English, she chatters on inanely: "Guess what, Sis! Guess what! I got one! I got one!" In the Japanese, there are more silences, more balance.

Later, there is a mistranslation when the girls wake after a midnight excursion with Totoro in which he helped them cause some magic seeds to grow. In the morning they discover that the magic seeds have in fact sprouted, and dance joyfully around the plot, chanting, "It was just a dream!" "It wasn't a dream!" In Japanese they say, "*Yume da kedo . . .*" "*Yume ja nai . . .*" ("It was a dream . . . but it wasn't a dream"). This may seem at first a small point, but in the Japanese we are made aware of the wonderful, mystical overlap between what's real and what's not, between the physical world and the spirit world, our waking life and our dream life. In English, this shimmering truth is reduced to childish contradiction.

Even when the translations are accurate, as they usually are, the film may seem odd to some Westerners as it veers from childlike naiveté to flights of bizarre fancy to horror. (At one point, the villagers are poking long bamboo poles into a pond, looking for Mei's body after she has disappeared.) In fact, elements of this tale, like the storylines of many Japanese girls' manga, owe as much to horror movies and the impressionistic style of Kawabata novels as to the childhood dream of flying out the window and following some magical being to a never-never land without parents and problems. Underneath the surface of idyllic country life, the film has a certain fascination (as do children) with sickness, horror, and death: the children's mother may be dying; Mei disappears and is for a while presumed dead; Totoro, with his enormous mouth and roar, may be a child-eating monster.

But every time harsh reality threatens, there are magical interludes with Totoro, such as when the children are waiting at the bus stop in the rain for their father and Totoro appears next to them. Satsuki (who has not yet encountered Totoro) glances over to see a pair of huge, hairy, clawed feet. Her gaze moves upward to a clawed paw scratching idly at an enormous belly. She shudders in fear and looks down—then slowly up again to the gentle face staring straight ahead, drops of rain falling from the tip of a leaf on his head onto his button nose. She gives him her father's umbrella and just before he boards a magical catbus, he gives Mei the packet of magic seeds.

The best movies are like myths, retaining some of the magic and awe of religion. In this century, when movies have become the repository of the powers of magic and myth, it is not so surprising that a movie like *Tonari no Totoro* should become popular. As a contemporary miracle play, it is an act of tenderness, a story of love, faith, and mystery. As an animated video for the kids on a rainy afternoon, it is an enchanting and visually irresistible treat.

Terra Brockman is a free-lance writer living in New York.

• shimmering = ゆらめくような／微妙な *yurameku yō-na/bimyō-na* • veer = 転じる／変わる *tenjiru/kawaru* • poke = つつく *tsutsuku* • idyllic = 牧歌的な *bokkateki-na* • interlude = エピソード *episodo* • clawed feet = 鉤爪のある足 *kagizume no aru ashi* • repository = 宝庫 *hōko*

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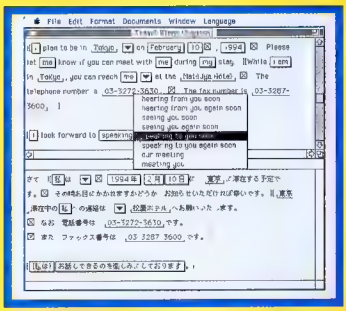

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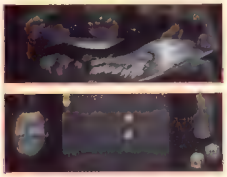

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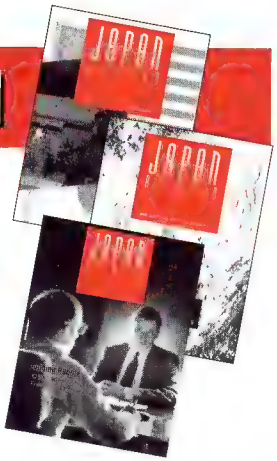

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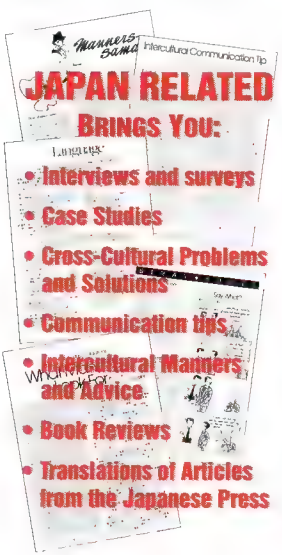

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An interview with Wayne Lammers

Last year, Mangajin *Translation Editor Wayne Lammers won the 1993 PEN West Literary Award for his translation of* ***Still Life and Other Stories*** *by Shōno Junzō. Now, this year, he has been awarded the 1993-94 Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature for the same book.*

Wayne has been involved with Mangajin *since 1988. He was then Secretary of The Association of Teachers of Japanese, and when I contacted the group about my plans, he provided some valuable input, as well as moral support, at a critical stage in the development of the magazine.*

In this interview, Wayne tells about his background as a translator and provides some insights into the making of an award-winning translation of Japanese literature.

—Ed.

Would you tell us a little about your background and how you acquired your Japanese language skills.

The most important part of my background as it applies to my work today is the fact that I was raised in Japan and went to Japanese school through the 6th grade. This meant I went through those first 12 years, which are considered so crucial in the development of native language skills, as a natural bilingual.

There was a time during grade school when Japanese was probably my stronger language: my brothers and I would typically use Japanese amongst ourselves even though we always spoke to our parents in English. Today, English is by far my stronger language, but obviously the deep familiarity with the Japanese language that I acquired as a child has been a tremendous advantage to me as a translator.

How did you become a translator?

Since I already had the language skills, I worked as a part time translator/editor while attending Sophia University in Tokyo. By the time I graduated I was seriously considering a translation career, and hoped I'd eventually be able to do literary translations.

When I entered grad school at the University of Michigan, it was really only because I wanted a bit of literary training to help me better evaluate potential translation projects. I planned to take an M.A., go into commercial translating, and work on literary projects on the side. But then my advisors persuaded me that the best way to support a literary translation habit was to become a professor of Japanese language and literature and make translation the main focus of my scholarly publication activities.

How did you get started translating Shōno?

It began as an independent study project in grad school. My professor, Robert Danly, suggested "Still Life," and I started working on it a chapter a week. Then, as the semester progressed, he decided I had the right instincts and suggested I plan to publish it. So I got Shōno's address out of a directory in the library and wrote to him to inquire about rights, enclosing several chapters as samples. Shōno's first response, actually, was negative. He pointed out several places where I had departed from the original and politely expressed his reservations. But then Bob Danly wrote a long supporting letter explaining in general terms the types of "liberties" sometimes necessary in translation and praising my translator's instincts—in far more glowing terms than I deserved at the time, I'm sure. I also wrote to Shōno again myself, carefully explaining my reasons for doing what I had done in each particular case, and this time he gave his "Okay." Shōno didn't know Bob Danly any more than he knew me, but the enthusiasm of his letter apparently won the day.

"Still Life" and Shōno's style of writing about everyday things in a quietly contemplative manner really grew on me as I worked, and by the time I finished that one story, I wanted to do more. By using his own family as a kind of generic Japanese family and chronicling their lives in intimate detail, he was depicting life as it really was for the vast majority of Japanese people. In many ways, Shōno gives us a far more representative picture of Japanese life than Tanizaki or Kawabata's novels ever did. Other studies demanded my attention, though, and then my dissertation, so the idea of a collection with "Still Life" as the title piece had to wait.

What's the idea behind the selection of stories in the collection?

Shōno has been writing autobiographical stories about his own family since the late 50s, and as his family has grown up, so has the family in his stories. In a loose sense, all these stories fit together into a single narrative—though they also stand on their own as individual short stories, and a number of them have won literary awards. I read what Japanese critics had said about Shōno's writing and got a feel for which were the most important stories in the narrative, representing milestones in the life of the family, and I selected those for the collection, so they could be read together as a small version of Shōno's larger, on-going narrative.

The first two stories don't quite fit, actually; "Evenings at the Pool," in par-

ticular, is about an entirely different family. But I included them as a way of representing the more troubled early years in the life of the family, since otherwise it felt as if something important was missing at the beginning of the narrative. Actually, I vacillated back and forth over whether to keep them or drop them, but ultimately both I and Peter Goodman, the publisher of Stone Bridge Press, liked them too much to cut them.

How did you go about finding a publisher for your collection?

When I had five key stories in close to final form, I sent a letter to ten or so publishers describing the full collection that I envisioned. I also sent a copy of the already published version of "Still Life." Three publishers ultimately asked to see the stories—though I didn't hear from the last one until talks were pretty far along with Stone Bridge Press. Stone Bridge was brand new, essentially an unknown quantity, but I had quickly developed a very good feeling about working with Peter Goodman, who seemed truly to love Shōno's stories. Stone Bridge is still pretty much the new kid on the block among presses that focus on Japan, but I'm continually impressed by the books being added to their list.

What principles do you follow in translation?

I suppose the basic underlying principle is that whatever I do, it has to "work" as English in a way equivalent to the Japanese, and I suppose I depend on my instinct to tell me whether something works or not. I try to stay as close to the original as I can, especially with imagery. But when something would get lost in a close translation, I don't hesitate to compensate in some other way to try to restore what's lost. When colloquialism is called for I try to think of what English speakers—at least the ones I know—would really say in that situation, and use it so long as it doesn't conflict with the Japanese world view in some way (for example, I never use "God!" as an exclamation). I also don't hesitate to make things fit English narrative conventions so that the English reader will be comfortable with it; I consider that part of getting it fully into the target language. You could say I strive to create what the author would have created if he had written in English. That's a principle others have stated, and it's a tricky one, since it's easy to cross the line to where you're writing what *you* think the author should have said or meant to say—which is why it's so important to maintain the discipline of following the original as closely as possible. Beyond these very general principles, though, I think all good translators quickly realize that in translation everything is context. What works in one situation won't work in another, so every aspect of every rendering depends on a separate, largely intuitive judgement: does it work or not?

When you left academia two years ago what drew you away?

If I were to point at something as "drawing" me away, I'd have to say *Mangajin* did, since my small but growing in-

(continued on page 73)

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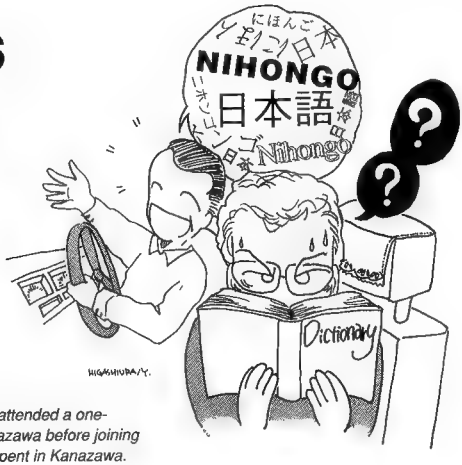
From Cyprus to Kanazawa

A journey across cultures

by Jeremy Jensen



After six years in the Middle East based in Cyprus, I attended a one-month language training course at the Eurocenter in Kanazawa before joining Reuters in Tokyo. This article is the story of the month I spent in Kanazawa.

It took only seven minutes to embark 300 passengers onto the jumbo jet bound for Komatsu in Ishikawa, a 45-minute flight from Tokyo's Haneda airport. The speed, safety, efficiency and discipline of the Japanese passengers and crew stood in stark contrast to the last flight I had taken from Beirut to Cyprus one week earlier. In Beirut check-in and boarding took well over an hour, delayed by at least seven armed security checks.

On arrival at Komatsu I was met by my host father, "Otōsan," who spoke practically no English and who chatted to me confidently in Japanese during the 40-minute drive to Uchinada (a town just outside Kanazawa on the Sea of Japan). I couldn't understand a word. At Otōsan's house I met the rest of the host family with whom I would be staying for the month of July. "Okāsan," my host mother, spoke some English.

My room was a square affair at the top of the house with *tatami* mats on the floor and *shōji* sliding screens as windows and doors. Bedding was a *futon* (soft fold-away mattress) rolled out onto the floor at night. There were a desk and a chair, a desk lamp and some hangers for clothes. The heat and humidity in July were oppressive but there was no air conditioner in sight. The rest of the house was a series of interconnecting rooms and corridors, all with sliding doors and screens. Some rooms were furnished in western style and others in Japanese. In the main living room there was what I can only describe as a square central floor cavity covered by a low table used to keep people warm in winter.

Meal times at Uchinada were delicious, consisting of at least three or four separate dishes (rather less than a Greek Mezze), invariably including fish and rice. It was generally a much healthier diet than I had been used to in Cyprus. I found the breakfast of fish, rice and tea too rich, but after a mixture of Japanese, sign language and English I established fresh fruit and yoghurt on the breakfast menu by the end of the week.

Commuting to Kanazawa from Uchinada to attend the daily classes was a challenge in itself. At 7.45 I left the house by bicycle to go to the station, where I caught the 8.05 train to Kanazawa. Then I took the 8.30 bus from Kanazawa to the Eurocenter. The train and bus were crowded, but the Japanese commuters made the one-hour journey bearable since, even though they were crammed in, it didn't seem that way because people either slept or read.

My class (the beginners' class) had eight pupils (1 Brazilian, 3 Swiss, a Dane, a German, an American and myself). There were four teachers assigned to us who alternated throughout the teaching day. Almost all the students could speak at least two European languages. This made the course move much more quickly because sentence structure and grammar changes were taken in our stride. I don't recommend learning Japanese as a second language without first learning another.

Japanese for Busy People was our textbook, used together with videos and tapes of the appallingly smug Sumisu-san and the dastardly clever Tanaka-san. Thirty chapters and four weeks later we had learned enough to be rude about Sumisu-san in the *-masu* and *-te* forms as well as in the past, the present and the future progressive. We had learnt to do our homework in *romaji* and *hiragana* and at the end I was able to make the class and teachers suffer by writing and delivering a four-minute speech in Japanese.

The afternoons were spent on cultural pursuits. We visited the famous Kenrokuen garden, and tried stone seal engraving, Japanese cooking, *origami* paper folding, black ink

painting and many other activities. The highlight for me was a chat with a local journalist about Japanese politics, nationalism, attitudes about the second World War and the environment.

Meanwhile, back at the family, things were beginning to happen. Saturday night we visited a *sentō* (Japanese public bath) which consisted of sauna, steam room, bubbling spring baths, inside and outside heated pools, etc. I was amazed by how modern everything was, compared with the stereotyped view of a *sentō* resembling a bathhouse from imperial Rome. The sauna had a TV, on which you could watch baseball, sumo wrestling or news. Next was a visit to Noto peninsula, taking in temples, a glass museum, an aquarium (where we could see all the fish we had eaten the previous week), a beautiful island and the most spectacular mountain scenery.

It was clear that Japan had taken great steps to protect the environment with beautiful forests all over the Noto peninsula. I was struck by how successful environmental protection appeared to be. However there were two exceptions. At Kanazawa port I saw huge piles of lumber on the key being imported from Asia (in exchange for exports of Japanese motor cars), and as my Japanese improved I learned that this was for building houses. I felt sorry that, having succeeded in protecting the forests in Ishikawa, the authorities had not found a way to change the construction materials used in house building.

Secondly, trains, buses and the streets were scrupulously clean and virtually spotless, since the cultural asset of cleanliness is instilled in the populace from an early age. The only place to which this cultural rule did not extend was the beach, which resembled a rubbish tip. It seems that when you picnic on the beach in Japan, you take with you and deposit all the garbage that you saved from the trains, buses and streets during the week! This anomaly confounds me.

At the close of the four weeks I was sad to leave this pleasant seaside town and my Japanese family, who had made me feel so welcome. One incident before I left stuck in my mind as summing up a lot about Japan. Someone stopped to take a picture of some yellow-capped school children, and all the kids made the peace sign with their hands. Now, wouldn't it be nice if Japan could export that!

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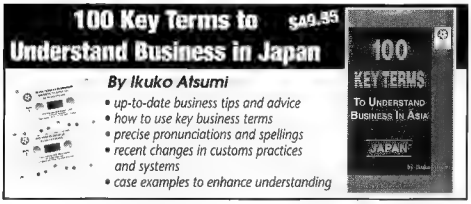
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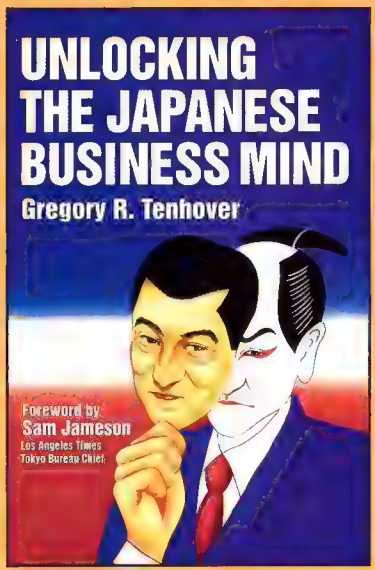

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THE FAR SIDE by Gary Larson

ザ・ファー・サイド　ゲリー・ラースン

"The boss wants his money, see? Or next time it won't be just your living room we rearrange."

Loan Shark:

"The boss wants his money, see? Or next time it won't be just your living room we rearrange."

「親分　が　金　を　返せ　と　言ってるんだ。
Oyabun ga kane o kaese to itte-ru n da.
boss/chief (subj.) money (obj.) return (quote) is saying (explan.)

わかったか。さもないと、この　次　は、
wakatta ka? Samonai to, kono tsugi wa,
understood (?) otherwise/or else this next as-for

俺たち　が　模様替えする　の　は　おまえの
ore-tachi ga moyōgae suru no wa omae no
we (subj.) rearrange (nom.) as-for your

居間　だけ　じゃ　すまない　ぜ。」
ima dake ja sumanai ze.
living room only with/at won't end/be finished (emph.)

- loan shark = サラ金業者などの高利貸し。特にヤミ金融などの悪徳業者を指す。
- wants his money　状況から見て、サラ金業者が借金の取り立てに来た時のようすなので、訳は「金を返せ」となる。
- see? → do you see? = do you understand?「自分の言うことがわかるか」という意味。
- or = さもないと
- we rearrange は your living room にかかっており、we の前の目的格の関係代名詞、that/which が省略されている。rearrange は家具の配置替えをすることだが、また、次回はこの男の顔をアレンジし直す、つまり危害を与えるということを暗に指しているもの。"(I will) rearrange your face" はよく使われる脅し文句だが、ここではふつうと違い、この男の顔をアレンジし直すかわりに家具の配置替えをしているのがユーモラス。

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Calvin and Hobbes

by WATTERSON

1

Sound FX: Bop
→ ボン
Bon

2

FX: Spike!
→ バシン！
Bashin!

- spike はバレーボールでスパイクを打つことだが、ここではホップスがスパイクをきめたことを示す擬音語のように使われている。

3

Calvin: "Oh oh, we'd better leave!"
→ アレレ、ボクらは どいた ほう が よさそう だ。
Arere, bokura wa doita hō ga yosasō da.
uh oh we as-for move aside side/way (subj.) seems good is

- we'd better = we had better. これに原形動詞を続けて「…したほうがよい」の意味。

4

Calvin: "It looks like some big people want to play tennis."
→ 大きい 人たち が テニスを しに来た みたい だ。
Ōkii hitotachi ga tenisu o shi ni kita mitai da.
big people (subj.) tennis (obj.) came to do seems/looks like is

- looks like . . . = . . . のようだ or . . . みたいだ。
- big people: 大人のことを普通、口語では grown-ups, よりフォーマルには adults と言うが、ここでは big people ということで、ネットに対するカルヴィンの背の低さを強調する効果もあげている。

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Calvin and Hobbes

by WATTERSON

IN SOCCER, YOU CAN'T TOUCH THE BALL WITH YOUR HANDS OR ARMS.
SEE, YOU CAN USE ANY OTHER PART OF YOUR BODY...
...EVEN YOUR HEAD!
YEAH, BUT YOUR FACE?? DOESN'T THAT HURT?
RRRRGHH! THAT'S NOT WHAT I MEANT TO DO!
WATTERSON

1 2 3 4

1

Calvin: "In soccer, you can't touch the ball with your hands or arms."
→ サッカー では ボール を 手 や 腕 で さわっちゃいけない んだ。
Sakkā de wa bōru o te ya ude de sawatcha ikenai n da.
soccer in/with ball (obj.) hand and arm with must not touch (explan.)

- *sawatcha* is a colloquial contraction of *sawatte wa*, from the verb *sawaru* ("touch").

2

Calvin: "See, you can use any other part of your body . . ."
→ ほらね、それ 以外 だったら 身体 の どこ を 使っても いい ん だ よ…
Hora ne, sore igai dattara karada no doko o tsukatte mo ii n da yo . . .
look/see that outside of/other than if it is body of where (obj.) even if use good/okay (explan.) is (emph.)

- see? は本来「わかりますか」という意味で、You see? Do you see? ともいうが、このように文頭に置いて、間投詞的に「ほらね」「だからね」などの意味にも使われる。

3

Calvin: "**. . .** Even your head!"
→ 頭 だって ね！
Atama datte ne!
head also/even (colloq.)

4

Hobbes: "Yeah, but your **face**?? Doesn't that **hurt**?"
→ ウン。だけど、顔 も かい？ 痛くない かい？
Un. Dakedo, kao mo kai? Itakunai kai?
yeah but face too (?) doesn't hurt (?)

Calvin: "RRRRGHH! That's **not** what I meant to **do**!"
→ ウウウウーー！ そんな つもり じゃなかった んだ！
Uuuu—! Sonna tsumori ja nakatta n da!
(excl.) that kind of intention was not (explan.)

- yeah 米語で yes の口語表現。
- doesn't that の that と that's not の that はともに顔を使うことを指す。
- meant to (do) . . . =（. . . する）つもりだった。
- That's not what I meant to do は直訳すると、「それはぼくがしようとしたことではない」となる。

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（「日経MAC」１９９４年８月号より）

Lesson 39 • The Many Faces of "Face" (1)

Our original intention in this lesson was to illustrate expressions related to "saving face" and "losing face," since these are such important concepts in Japanese society. But when we started looking at manga examples and found "face" appearing in all sorts of idiomatic expressions, we decided to broaden our scope and expand the lesson into two parts. The first part gives a sampling of general idiomatic expressions relating to "face," while the second delves into the cultural concept of face as "prestige" or "dignity."

Japanese has several words for "face." *Kao* (顔) is the generic word, while *tsura* (ツラ or 面) is a slang term with a slightly insulting air to it. *Men* (面) refers to a face or facet of something, and can sometimes be used to refer to a person's face as well. Some of the idiomatic and colloquial expressions appearing in this first part have surprisingly literal counterparts in English, while others are uniquely Japanese.

With all of these facial aspects thoroughly mastered, you should be able to face your Japanese friends with less fear of, well, losing face.

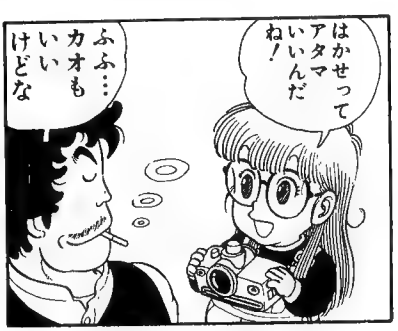
A good (looking) face

Arale, android creation of the brilliant but klutzy inventor Dr. Slump, has just discovered another piece of his handiwork. It seems that he has invented a camera which can take pictures of the future. He gives a quick demonstration, and Arale is duly impressed.

Arale: はかせ　ってアタマいい　ん　だ　ね!
Hakase　tte atama ii　n　da ne!
professor/doctor (as-for) head good (explan.) is (colloq.)
"The Professor's head is good, isn't it."
"You're really smart, aren't you." (PL2)

Dr. Slump: ふふ...カオ も いい けど な。
Fu fu... Kao mo ii kedo na.
(laugh) face also good but (colloq)
"Heh heh, my face is also good, though..."
"Heh heh. And handsome, too." (PL2)

- the title *hakase* generally refers to someone with a doctoral degree and may be translated as "Doctor" or "Professor."
- *kedo* literally means "but." Some form of "but" is often added to the end of a sentence to "soften" it.



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"Nice face" → Smile

Whereas *kao (mo/ga) ii* means "a good looking face," *ii kao* means "nice/smiling face." Kuniko, a photographer for a sports paper, is covering high school judo star Yawara's graduation. Yawara and Kuniko have had their differences, so Yawara is having trouble looking pleasant.

© Urusawa Naoki / *Yawara!*, Shogakukan

Kuniko: ハーイ、柔ちゃん！ いい 顔ちょーだい!!
Ha-i, Yawara-chan! Ii kao cho-dai!
OK (name-dim.) good face please
"OK Yawara, a good face please!"
"OK, Yawara, give me a nice smile now!" (PL2)

へんな顔 が 記事に なっちゃう わよーー!
Hen-na kao ga kiji ni natchau wa yo–!
strange face (subj.) article to become-(regret) (fem.) (emph.)
"(Otherwise) that funny face will go into the article." (PL2)

Sound FX: タタッ
Ta ta!
(sound of quick footsteps as Kuniko approaches Yawara)

- *chōdai* is a colloquial way to say "please."
- *natchau* is a colloquial contraction of *natte shimau.* The *-te shimau* form implies that the action or result is regrettable/undesirable or complete/final.

Frown on

Literally translated, *ii kao o shinai* means "not do/make a good face"; the actual meaning is similar to "frown upon" in English. Kuwata works for a shady loan company, and is dealing with a potential borrower who already has several outstanding loans from other sources. Kuwata's boss agrees to grant the man a loan if they can get Masako, the man's daughter (who has a respectable job at the ward office) to cosign. Note that Kuwata speaks in strong Osaka dialect, so *ii kao shinai* becomes *ē kao sen.*

Kuwata: そんなら こう しよう。身内 は
Sonnara kō shiyō. Miuchi wa
in that case this way let's do family as-for

審査 がええ顔せん の やけど、
shinsa ga ē kao sen no ya kedo,
credit examiners (subj.) frown on (explan.) but

正子 を 保証人 に 付けましょ。
Masako o hoshōnin ni tsukemasho.
(name) (obj.) guarantor as let's attach

"In that case, let's do it this way. The credit examiners frown on having family members (cosign), but let's put down Masako as a cosigner." (PL3-Kansai dialect)

- *sonnara* is a colloquial contraction of *sore nara,* "in that case."
- *ya kedo* is a dialect equivalent of *da kedo,* "but."

© Aoki Yūji / *Naniwa Kin'yūdō*, Kōdansha

"Do" a disagreeable face

In Japanese, you don't "make" or "pull" a face—you "do" (*suru*) one. This can be a bit confusing, since the same type of expression is used to mean that someone *has* a (round/shriveled/dopey/etc.) face, but the context will usually keep things clear. In this scene, Haguregumo is going out drinking with a few of his friends, and this old man asks if he can come along, too.

Old Man: あら、一瞬　いやな　顔　を　したね。
Ara, isshun iya-na kao o shita ne.
oh my an instant disagreeable face (obj.) did (colloq.)

いや　なの？
Iya na no?
disagreeable is it?
"Oh, my. For an instant you did a disagreeable face. Is it disagreeable?
"Uh-oh, for a second there you made a face. You don't want me along?" (PL2)

- *ara* is an interjection showing a sudden realization/awareness, "oh!/oh my!"
- *iya-na* is an adjective meaning "unpleasant/disagreeable." See Basic Japanese No. 33 for a full treatment of *iya*.

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"Do" a difficult face

Shima has just found out that he is being transferred from Kyoto back to the main office in Tokyo. Now he has to tell Katsuko, whom he has grown rather fond of.

Katsuko: 何　を　そんなに 難しい　顔　してはる
Nani o sonna ni muzukashii kao shite-haru
what (obj.) that much difficult face do (-hon.)

ん　です か、島さん。
n desu ka, Shima-san.
(explan.) is (?) (name-hon.)
"What are you looking so grim about, Shima-san?" (PL3)

- *muzukashii kao shite-haru* is an honorific dialect form of *muzukashii kao (o) shite-iru*, lit. "is/are doing/making a difficult face." The meaning of *muzukashii kao (o) shite-iru* is "have a grim/troubled expression." Using *-te haru* as an honorific form of *-te iru* is a hallmark of Kansai dialect, and is especially associated with Kyoto.

© Hirokane Kenshi / *Kachō Shima Kōsaku*, Kōdansha

Has a gentle/innocent face

The playboy Kazamatsuri kindly offered to tutor Yawara at his apartment so she could do well on her college entrance exams, but of course he had ulterior motives. When his fiancée Sayaka came in unexpectedly and found them together, she accused Yawara of trying to steal Kazamatsuri. The soft-spoken heroine Yawara denied the allegation and then made a hasty exit. Here we see an example of ～ *kao (o) shite (-iru)* meaning "has a ～ face."

© Urusawa Naoki / *Yawara!*, Shogakukan

Sayaka: おとなしい顔して、とんでもないくわせもの
Otonashii kao shite, tondemo nai kuwasemono
gentle/quiet face has astounding operator/troublemaker
です わ、あの コ。
desu wa, ano ko.
is (fem.) that girl
"She has a quiet face, (but) she's an utter trouble-maker, that girl."
"She looks innocent enough, but she's actually a real operator, that girl." (PL3)

ねっ、風祭さん。
Ne! Kazamatsuri-san
right (name-hon.)
"Right, Kazamatsuri-san?" (PL3)

- *tondemo nai* can be used as a strong denial, "it's not like that at all," or as in this case, an adjective meaning "preposterous/outrageous/astounding."
- *kuwasemono* is apparently derived from *ippai kuwaseru* (一杯食わせる, lit. "make (someone) eat a helping" → "cheat/play a trick on").

Look on with indifference

Shima has just arrived in the Philippines on business. He and his contact are waiting for traffic to clear up when a small boy knocks on their window and tries to sell them a newspaper or cigarettes.

© Hirokane Kenshi / *Kachō Shima Kōsaku*, Kódansha

Kashimura: 知らん 顔 をしてろ。そんな の に
Shiran kao o shite-ro. Sonna no ni
don't know face (obj.) do that kind of (nom.) with/to
いちいち 取り合っている と キリがない ぞ。
ichi ichi toriatte-iru to kiri ga nai zo.
one by one are taking heed of if/when is no end (emph.)
"Don't pay any attention (to him). If you start responding to every one of his type, there'll never be an end to it." (PL2)

- *shite-ro* is a colloquial contraction of *shite-iro,* an abrupt command form of *shite-iru,* from *suru. Shiran kao o suru* literally means "do/make a don't-know face" → "pretend not to know/ignore/pay no attention."
- *shiran* is a contraction of *shiranai* ("don't know"), the plain/abrupt negative form of the verb *shiru* ("know").

A colloquial word for "face"

The word *tsura,* written with the kanji 面, is a slangy or colloquial word for "face." It's the word of choice when making disparaging remarks about someone's facial appearance. Here the oddball on the right was creeping around an old castle when he suddenly came face-to-face with the monstrosity on the left, giving them both a start.

Igor: きゅうに ぶきみな ツラ を だすな よーっ!!
Kyū ni bukimi-na tsura o dasu na yo-!!
suddenly weird face (obj.) don't put forth (emph.)
ビックリしたじゃないかーっ!!
Bikkuri shita ja nai ka-!!
was startled isn't it so
Don't suddenly stick your weird face out! I was startled, wasn't I!
"Don't go suddenly poking your weird face out like that! You scared me to death!" (PL2)

Frank: ヒトの こと が いえる ツラ かっ!!
Hito no koto ga ieru tsura ka!!
person's thing (obj.) can say face is it
Is your face such that you can say things about other people?!
"You're a fine one to talk, with a face like that!" (PL2)

© Toriyama Akira / *Dr. Slump,* Shueisha

- a small *tsu* at the end of a sentence indicates that the sound is cut off sharply or emphatically.
- *bikkuri shita ja nai ka,* lit. "I was startled, wasn't I?" is a rhetorical question, and is actually a strong accusation: "I was really startled!! → you really startled me!!"
- *hito no koto ga ieru ka* is similar to the English "Who are you to talk?" Specific attributes, such as *tsura* in this case, can be added to indicate just what it is that gives the person no right to talk.

"Make a big face" = Act like a bigshot

Matsuda, who works for the sports paper *Nikkan Every*, is trying in vain to keep reporters from other papers from getting information that will hurt judo star Yawara's feelings.

© Urusawa Naoki / *Yawara!,* Shogakukan

Reporter 1: えっらそうに、日刊エヴリー!! おまえんとこそ デッチあげの 記事 ばかりじゃねえか!!
Errasōni, Nikkan Evurii!! Omae n toko koso detchiage no kiji bakari ja nē ka!!
looks/acts important (paper name) your place (emph.) made up (=) article(s) nothing but is it not
"Like you're so important, *Nikkan Every*! *You're* the ones who run nothing but phony stories!" (PL2)

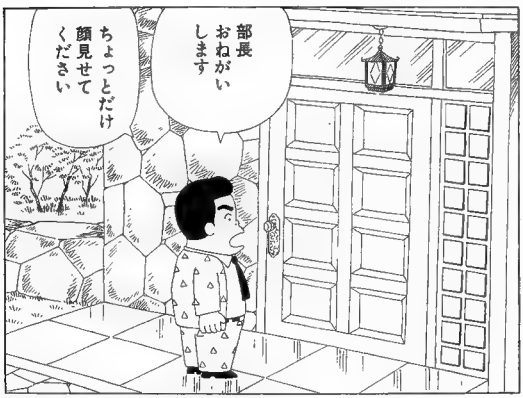
Reporter 2: 最初に 柔さん のスクープした から って、まだ デカイ 面 する 気 か!!
Saisho ni Yawara-san no sukūpu shita kara tte, mada dekai tsura suru ki ka!!
first (name -hon.) 's scoop did because (quote) still big/large face do intention (?)
"Just because you scooped the Yawara story first, you think you can keep on acting like some bigshot!?" (PL2)

Sound FX: ドドドッ
Do do do!
Thud thud thud
(sound of trampling feet)

- *omae n toko* is a contraction of *omae no tokoro,* "your place."
- *ja nē ka* is a corruption of *ja nai ka,* "is it not?" — a rhetorical question.
- *dekai tsura (o) suru* is the rough, slang version of *ōki-na kao o suru,* lit. "make a big face," which refers to someone who is acting superior/snobbish.

Show your face

Terada's boss is being transferred to Osaka, and has requested that the company not give him a going away party. But Terada has worked under him for eight years, and can't let him go without at least saying farewell.



© Furuya Mitsutoshi / *Bar Remon Hāto*, Futabasha

Terada: 部長、　おねがいします。
Buchō,　o-negai shimasu.
department chief　please
"Please, Chief." (PL4)

ちょっと　だけ　顔　見せてください。
Chotto　dake　kao　misete kudasai
a little　only　face　please show
Just show your face for a minute.
"Just let me see you for a minute." (PL3)

- *buchō* are the "department/division" chiefs of a company. Typical corporate structure has the *shachō* ("company president") at the top, followed by a number of *buchō*, under whom are *kachō* ("section chiefs").
- *o-negai shimasu* is a polite way of making a request or asking a favor.

Written all over your face

A few of the young boys have made a habit of frequenting a shop after school for a bite to eat. As it happens, the owner's daughter is cute and about their age. Today the boys run into a couple of their class rivals, who correctly deduce that the girl, rather than the food, is the real attraction.

Ryūnosuke: かくすな　よ。
Kakusu na　yo.
don't hide　(emph.)
"Don't (try to) hide it." (PL2)

顔　に書いてある　よ。
Kao　ni　kaite-aru　yo.
face　at/on　is written　(emph.)
"It's written all over your face." (PL2)

- following the plain form of a verb with *na* makes a strong and rough command not to do the action, but since *yo* provides a friendly kind of emphasis, it softens the effect somewhat.

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漫

オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

Narration: オバタリアン は 本 を 買わずに メモる
Obatarian wa hon o kawazu ni memoru.
obatarian(s) as-for book (obj.) without buying take notes
Obatarians take notes instead of buying the book. (PL2)

In Book: 肉ジャガ の 作り方
Nikujaga no tsukuri-kata
meat potatoes of making method
Recipe for *Nikujaga*

- *kawazu ni* is a classical Japanese form equivalent to *kawanaide*, the negative *-te* form of *kau* ("buy"). A verb in the *-zu ni* or *-naide* form followed by another verb implies "do the second action without/instead of doing the first action."
- *memoru* is a slang verb formed from the English word "memo" + the verb ending *-ru*. The noun *memo* in Japanese usually refers to notes you take for your own purposes rather than an informal letter sent to others. The proper verb forms are *memo (o) suru* ("make a memo/note") or *memo o toru* (literally "take memos/notes"), but *memoru* is used as a slang/colloquial equivalent.
- *nikujaga* is thin-sliced beef, potato chunks, and onions simmered in a soy and sake broth.

2

Storekeeper: まったく 図々しい.
Mattaku zūzūshii.
(interj.) brazen/shameless/cheeky
"What nerve!" (PL2)

まさか 一冊 まるごと 写す 気 じゃ...
Masaka issatsu marugoto utsusu ki ja...
surely |not| 1 (count) wholly/entirely copy intention as-for
"Surely she doesn't intend to copy out the whole book." (PL2)

- *mattaku*, literally meaning "completely/entirely," is often used as an exclamation/interjection of exasperation.
- *masaka* emphasizes a statement of disbelief/incredulity. For this use, the sentence typically ends in a negative conjecture (*nai darō/deshō*), so that is the ending implied here: . . . *ja nai darō* = "surely isn't/doesn't . . ."
- *satsu* is the counter suffix for books. *Issatsu marugoto utsusu* ("copy one book in its entirety") is a complete thought/sentence modifying *ki* ("intent/intention").

3

Sound FX: スタ スタ *Suta suta* (effect of walking briskly)

Storekeeper: フン、さすがに それ は ムリ だ と
Fun, sasuga ni sore wa muri da to
hrumph (emph.) that as-for impossible is (quote)
思った ようだ な.
omotta yō da na.
thought/realized it seems/appears (colloq.)
"Hrumph, it looks like even she realized that would be impossible." (PL2)

- *fun* is a kind of "snort" of satisfaction.
- *sasuga ni* here gives special emphasis to the understood subject, *obatarian*: "even she . . ."
- quotative *to* marks *sore wa muri da* ("that is impossible") as the content of *omotta*, the plain/abrupt past form of *omou* ("think/realize").
- *yō da* after a verb means "it seems/appears" the action was done or will be done.
- the colloquial particle *na* expresses a kind of self-check/confirmation, like an English tag, "(it is,) isn't it/(that appears to be the case,) doesn't it?"

4

Sound FX: ガーッ
Gā! (sound of copy machine motor)

Sign: コピー / 一枚 10円
Kopii / Ichimai jūen
copy 1 (count) ¥10
Copies / ¥10 each

- *kopii*, the katakana rendering of English "copy," almost always refers to a "photocopy." The verb form *kopii suru* means "make a photocopy." *Utsusu* (above) can also refer to photocopying, but when used in isolation is more likely to mean "copy by hand."
- *-mai* is the counter suffix for flat items like paper/tickets/records/CDs/plates/etc.

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オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1

Narration: オバタリアン は グルメ である。
Obatarian wa gurume de aru.
obatarian(s) as-for gourmet is/are
Obatarians are gourmets. (PL2)

Sound FX: キョロ キョロ
Kyoro kyoro (effect of shifting/searching eyes)

Sign: ソース *Sōsu* **Worcestershire Sauce**

- *obatarian* has become a slang term for "selfish middle-aged woman."
- *gurume* is a katakana rendering of the word "gourmet."
- *de aru* is a more formal/literary equivalent of *da/desu* ("is/are").
- *sōsu*, from English "sauce," by itself refers to Worcestershire-type sauces; all other sauces have to be specifically named: *tabasuko sōsu* ("Tabasco sauce"), *tomato sōsu* ("tomato sauce"), etc.

2

Obatarian: ねえ、 イカリ は ない の?
Nē, Ikari wa nai no?
(interj.) (brand name) as-for not exist/have (explan.)
"Say, don't you have Ikari?" (PL2)

Storekeeper: すいません。 品切れ でして。
Suimasen. Shinagire deshite.
(apology) out of stock is
"I'm sorry. It's out of stock." (PL3)

- *nē* at the beginning of a sentence is used to get someone's attention, like "say/hey." It feels less formal than "excuse me," but not abrupt or rude.
- *Ikari* is one of the best-known brands of Worcestershire sauce in Japan.
- *suimasen* is a colloquial *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context.
- *deshite* is the *-te* form of *desu* ("is/are"). Use of the *-te* form here can be seen either as marking the cause/reason for his apology, or simply as a way of softening the end of his sentence.

3

Storekeeper: こちら で は いかがですか?
Kochira de wa ikaga desu ka?
this direction with as-for how is it?
"How about this one?" (PL3)

新製品 で 大変 評判 も よく…
Shinseihin de taihen hyōban mo yoku…
new product is-and very much reputation/reception also good
"It's a new product and has been very well received."

Obatarian: だめ よ!! うち は 昔 から
Dame yo! Uchi wa mukashi kara
no good/won't do (emph.) our house as-for long ago from

ソース は イカリ と…
sōsu wa Ikari to…
sauce as-for (brand name) (quote)
"That won't do. At our house, from long ago, (it's been established that) our Worcestershire sauce is Ikari."
"No way! We've always used Ikari at our house." (PL2)

- *kochira* is literally "this direction/side," but it's actually just a polite way of saying "this/this one." Shopkeepers often use the direction words *kochira/sochira/achira* when pointing out merchandise for their customers.
- *hyōban* literally means "reputation," referring to how something is being received by the public: *hyōban ga ii* = "is popular/being received well" and *hyōban ga warui* = "is unpopular/being received poorly."

4

Storekeeper: ご試食 セール で 半額 です が。
go-shishoku sēru de hangaku desu ga.
(hon.)-trial eating sale is-and half price is but
"We're having an introductory sale, so they're half price." (PL3)

Obatarian: 2本 ちょうだい。
Nihon chōdai.
2 (count) [please] give me/let me have
"I'll take 2." (PL2)

- *chōdai* is an informal "(please) give me/let me have."

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べらんめい父ちゃん

Beranmei Tōchan

by 立花屋菊太郎 / Tachibanaya Kikutarō

On Paper: テスト
Tesuto **Test**

Tōchan: もっと 勉強 しないと えらく なれない ぞ。
Motto benkyō shinei to eraku narenei zo.
more study if don't do important can't become (masc. emph.)
"If you don't study harder, you'll never be anybody." (PL2)

Boy: はーい。
Ha–i. **"Okay."** (PL2)

- *benkyō shinei* = *benkyō shinai*, the negative of *benkyō suru* ("study").
- *eraku* is the adverb form of *erai* ("eminent/important [person]"), and *narenei* = *narenai* ("can't become"), the negative potential ("can/able to") form of *naru* ("become").

Kāchan: やっぱり 塾 へ行かせないとだめか ねい？
Yappari juku e ikasenai to dame ka nei?
after all suppl. classes to must make go ? (colloq.)
"After all, must we send him to a *juku*, do you think?"
→ "Maybe we really ought to send him to a *juku*." (PL2)

- *juku* refers to a wide variety of after-school and weekend academies that Japanese school children attend to supplement their studies.

Tōchan: う～ん、そう だなァ。
U~n, sō da nā.
"Hmm, I wonder." (PL2)

Kāchan: でも、月 に 一万五千円 ぐらい かかる から ねい。
Demo, tsuki ni ichiman gosen-en gurai kakaru kara nei.
but month per ¥15,000 about costs so (colloq.)
"But it costs about ¥15,000 per month, so . . ." (PL2)

- an elongated *ūn* is a pause sound implying one is considering how to answer.
- *sō da* is literally "it is so/that is right," but *sō da na* (or *nā*) is another expression implying one is considering how to answer/respond.

Tōchan: べらぼうめいっ。勉強 できなくたって
Berabō-mei! *Benkyō dekinakutatte*
ridiculous/outrageous study even if cannot
えらくなった 人 は いくらも いらいっ。
eraku natta hito wa ikura mo irai!
became important person as-for any number exist(s)
"That's ridiculous. There's any number of people who became important even though they did poorly in school." (PL2)

Boy: さっき と 言ってること が 反対だ よっ。
Sakki to itte-ru koto ga hantai da yo!
a while ago (comp.) what [you] are saying (subj.) is opposite (emph.)
"That's the opposite of what you said a minute ago." (PL2)

- *dekinakutatte* is a colloquial *dekinakute mo* ("even if/though [they] cannot") from *dekiru* ("can [do]/be able to [do]"). *Benkyō (ga) dekiru* is literally "can study" but it actually means "do(es) well in school."
- *natta* is the plain/abrupt past form of *naru* ("become"). *Benkyō ga dekinakutatte eraku natta* is a complete thought/sentence ("became important even though [they] did poorly in school") modifying *hito* ("person/people").
- *ikura* is "how many/much" and *ikura mo* is "however many/whatever quantity" → "any number/quantity." *Irai!* is a strongly emphatic slang version of *iru* ("exist," for animate things).
- *to* marks the object of comparison in the expression . . . *to hantai da*, so *sakki to . . . hantai da* means "is the opposite of a while ago."

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べらんめい父ちゃん

Beranmei Tōchan

by 立花屋菊太郎 / Tachibanaya Kikutarō

1

Tōchan: 今朝 は トースト と コーヒー が いい な。
Kesa wa tōsuto to kōhii ga ii na.
this morning as-for toast and coffee (subj.) good/fine (colloq.)
"I'd like toast and coffee this morning." (PL2)

Kāchan: おや、ずいぶん ハイカラ だ ねい。
Oya, zuibun haikara da nei.
oh quite/very modern/Western is/are isn't it/aren't you
"My goodness, that's very modern (of you)." (PL2)

- . . . *ga ii* is used to express one's choice/preference/selection.
- *oya* is an interjection of mild surprise.
- *haikara* is from "high collar." It came to mean "up-to-date/fashionable" around the turn of the century, when Western "high collar" fashions came to Japan. Ironically, *haikara* now has an old-fashioned ring for a word meaning "up-to-date," having been replaced by words like ナウい *naui* ("now-ish").

2

Tōchan: でも なんとなく / みそ汁 が ねーと さびしい なァ。
Demo nantonaku / misoshiru ga nē to sabishii nā.
but somehow / miso soup (subj.) if don't have is lonely (colloq.)
"But, somehow, without miso soup it feels like something's missing." (PL2)

Sound FX: パクパク ムシャムシャ
Paku paku Musha musha
(taking bites) (chewing noisily)

Kāchan: それじゃ 作る よ。
Sore ja tsukuru yo.
in that case will make (emph.)
"Then I'll make some." (PL2)

- *nē* is a slang/dialect version of *nai* ("not exist/have"). The vowel combination *ai* changes to *ē* or *ei* in certain dialects and masculine slang.
- *to* after verbs and adjectives can give a conditional "if/when" meaning.

3

Tōchan: う〜ん、やっぱり 朝 は みそ汁 だ なァ。
U–n, yappari asa wa misoshiru da nā.
yes after all/really morning/breakfast as-for miso soup is (colloq.)
"Yeah, for breakfast, *misoshiru* really is it." (PL2)

Sound FX: ズズーッ
Zuzu–! (sound of sipping his soup)

- *yappari* is a colloquial *yahari* ("after all/as expected" → "it really is so.")
- *asa* = "morning," or, when speaking of food, "breakfast." *Asa wa misoshiru da* looks like "morning is miso soup," but it's shorthand for *asa wa misoshiru ga ii*, "as for morning/breakfast, miso soup is good/to be preferred/best."

4

Tōchan: みそ汁 だと メシ も 食いてえ なァ。
Misoshiru da to meshi mo kui-tē nā.
miso soup if is/have rice also want to eat (colloq.)
"If it is miso soup, I want to eat rice, too."
"If I have *misoshiru*, it makes me want some rice to go with it." (PL2)

Kāchan: それじゃ いつも と 同じ だ よ。
Sore ja itsumo to onaji da yo.
in that case always as same is (emph.)
"Then it's the same (breakfast) as always." (PL2)

Boy: いってきまーす。
Itte kima–su.
will go and come **"I'm going (to school)."** (PL3)

- *kui-tē* is a slang/dialect version of *kui-tai*, the "want to" form of *kuu* ("eat" — masculine, informal).
- *itte kimasu*, the PL3 form of *itte kuru*, is the standard "goodbye" used by a person leaving home for work, school, an errand, or some other outing.

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いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Student: かあさん、知ってる？
Kāsan, shitte-ru?
mother/mom know
"Mom, do you know?"
"Mom, you know what?" (PL2)

ニュートン は 天才 なんだ よ ね。
Nyūton wa tensai na n da yo ne.
Newton as-for genius (explan.-is) (emph.) (colloq.)
"Newton was a genius, right?" (PL2)

Mother: え？
E?
"Huh?" (PL2)

2

Student: つまり オレ も 天才 なんだ よ。
Tsumari ore mo tensai na n da yo.
i.e./that means I/me also genius (explan.-is) (emph.)
"So that means I'm a genius, too." (PL2)

Mother: なん の こと や ねん？
Nan no koto ya nen?
what of thing is (emph.)
"What are you talking about?" (PL2-K)

- *tsumari* = "that is to say/in other words/i.e."
- *ore* is a rough/masculine word for "I/me."
- *ya nen* is a Kansai dialect equivalent of *da yo* ("is/are" + emph.), but *ya nen* is more freely used by female speakers than *da yo* is. For both *da yo* and *ya nen*, intonation makes the difference between a statement and a question.

3

Student: ニュートン は 落ちた リンゴ を 見て
Nyūton wa ochita ringo o mite
Newton as-for fallen/falling apple (obj.) see/saw-and
引力 を 発見した んだ よ。
inryoku o hakken shita n da yo.
gravity (obj.) discovered (explan.) (emph.)
"Newton saw a falling apple and discovered gravity." (PL2)

Mother: それ が どない した んや？
Sore ga donai shita n ya?
that (subj.) what/how did (explan.-?)
"So what?" (PL2-K)

- *ochita* is the plain/abrupt past form of *ochiru* ("fall/drop"). *Ochita ringo* can refer either to an apple already on the ground or one that is still falling, since, in the latter case, the apple "has fallen" from the tree as soon as it leaves the branch.
- *mite* is the *-te* form of *miru* ("see/observe"). The tense of the *-te* form of a verb is determined by the end of the clause/sentence.
- *inryoku* ("gravity") is written with kanji meaning "pull" and "strength."
- *hakken shita* is the past form of *hakken suru* ("discover"), from *hakken* ("discovery").
- *donai* is dialect for *dō* ("what/how"), so *donai shita* = *dō shita* (*shita* is the past form of *suru*, "do"). *Sore ga dō shita* is an expression equivalent to "so what?/what's that got to do with it?"
- *ya* typically replaces *da* in Kansai speech. Asking questions with *ya* is very common among female speakers in Kansai, but asking questions with *da* in standard Japanese can sound a bit rough and is mostly masculine.

4

Student: オレ は 落ちた 成績 を 見て
Ore wa ochita seiseki o mite
I/me as-for fallen grades (obj) see/saw-and
実力 を 発見した から。
jitsuryoku o hakken shita kara.
true abilities (obj.) discovered because.
"I saw my fallen grades and discovered my true abilities." (PL2)

Sound FX: ポカ
Poka **Thunk** (effect of knock on head)

- *jitsuryoku* is written with kanji meaning "true/actual" and "strength."
- *kara* (literally "because") shows he is offering an explanation.

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いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Girls: や だー。/ ほんとー? / キャー!
Ya dā. / Hontō? / Kyā!
disagreeable is truth (squeal/scream)
"Oh, gro-o-oss! / Reall-y-y-y? / Eeek!" (PL2)

Sign: バス
Basu
Bus

- *ya da* is a contraction of *iya da*, meaning "is disagreeable/unpleasant/embarrassing." Its colloquial uses are many, including the equivalent of a school-girlish "Oh gross!"
- *hontō* means "truth," but with the intonation of a question it becomes "Is that true?/Really?"

2

Man 1: どこ の 制服 かな?
Doko no seifuku ka na?
where of uniform I wonder
"What school would those uniforms be for, I wonder?" (PL2)

Man 2: この 近く に 女子高 あった っけ な?
Kono chikaku ni joshikō atta kke na?
this nearby at girls' high school existed (recoll.) (colloq.)
"Was there a girls' school near here?" (PL2)

- *doko no seifuku* is literally "uniforms of where," meaning "uniforms from/for what school."
- *ka na* asks a conjectural question, "I wonder where/what/how/etc."
- *kono* ("this") modifies *chikaku*, a noun referring to "the vicinity/area nearby," so *kono chikaku* = "this vicinity/near here."
- *joshi* = "girl(s)/female(s)," and *-kō* refers to 高校 *kōkō*, or more fully, 高等学校 *kōtō gakkō*: "high school" → *joshikō* = "girls' high school."
- *atta* is the past form of *aru* ("exist/be in a place"), and *kke* expresses an effort to recall something that's vague in the speaker's memory. He's trying to recall whether he has heard of there being a school in the vicinity.

3

Man: 君たち、 どこ の 学校?
Kimi-tachi, doko no gakkō?
you-(plural) where of school
"You girls, what school are you from?" (PL2)

Girls: は?
Ha?
"Excuse me?" (PL3)

- *kimi* is an informal/masculine word for "you," used to address persons of equal or lower social status. *-Tachi* makes it plural → "you people/guys/girls."
- *ha* spoken with the rising intonation of a question is a polite "What's that?/Excuse me?" when you didn't hear/understand clearly what was said.

4

Girl: 制服 じゃありません。
Seifuku ja arimasen.
uniform is not
"These aren't (school) uniforms." (PL3)

Girl: 仲よし 15人組 でーす。
Nakayoshi jūgonin-gumi de–su.
friends 15-person group/band/gang is/are
"We're just a group of 15 friends." (PL3)

Sign: バス
Basu
Bus

- *nakayoshi* means "friends," implying a close/intimate friendship: "great friends/chums/bosom buddies."
- *-nin* is the counter suffix for people, so *jūgonin* means "15 persons/people."
- *-gumi* is from *kumi*, which can refer to a wide variety of social groups as well as to groups/sets of objects. *Jūgonin-gumi* = "15-member group (of people)."

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before the first J-League game, generating such intense interest that 300,000 people applied for that game's 40,000 available seats.

Regional identity

Despite the hype and hucksterism, J-League teams are less strongly identified with their sponsors than most baseball teams. In forming the J-League, Kawabuchi sought to change the image of soccer as a company game by dropping references to the sponsor in the team names, using only a reference to a city. That's the normal arrangement for American professional teams, but it met with resistance in Japan, where most teams have traditionally been defined by corporate rather than regional identity. Most of the twelve pro baseball teams, for example, do not include a city or region in their team name. But Kawabuchi got his way: all J-League team names include the home city rather than sponsors.

Surprisingly, not one team calls Tokyo home, although several are based in outlying cities such as Kashima in Ibaraki prefecture and Urawa in Saitama prefecture. The J-League has avoided one of the central economic problems of Japanese baseball: the Giants, the only team with "Tokyo" on its uniforms, generates almost as many fans as all the other teams put together. This dominance leaves other teams with few fans, and means that a series of victories over the Giants can cause a nationwide dip in product sales for the winning team's sponsor. Kawabuchi's organization gives every J-League team a clear regional identity and a strong base of local fans. To secure community roots and cultivate native talent, J-League teams are required to support local youth soccer clubs.

This strategy of cultivating local fans seems to work, because they're coming in droves. Attendance in the first year averaged more than 18,000 per game. A real J-League enthusiast is not a mere "fan": he or she is a *sapōtā* (サポーター, "supporter/booster"), a special breed found only in J-League stadiums. Baseball has fans, usually salarymen and OLs who sit in shirt sleeves and cheer in unison with megaphone-shaped noisemakers while their team is at bat. A really hard-core fan may wear a team-color *happi* coat. J-League supporters are something else altogether. In addition to the standard noisemaker-megaphone, their arsenal includes a complete team uniform, a full-size team flag, and face paint in team colors. Throughout a game, supporters chant, dance, and wave their flags in unison. Their spectacle rivals the game, which is probably for the best since it's unlikely that they see much of the game through all the waving flags.

That foreign flavor

Most J-League team names come from the languages of South America and continental Europe. The Verdy Kawasaki name, for example, derives from the Portuguese word for green, the team color. Some teams use names that evoke the primary sponsor. All Nippon Airways sponsors a team called the Flügels, from the German word for wing. Mitsubishi Motors sponsors a team called the Red Diamonds, a reference to their company logo, although the team is usually called the Reds.

Other names are less direct, and show the Japanese knack for absorbing foreign words into the language. In Hiroshima, there's a team called Sanfrecce Hiroshima. The *san* part comes from the Japanese word for three, and *frecce* is the Italian word for arrow. The name means "three arrows," representing spirit, skill, and strength. Osaka has a team named

(continued on page 60)

• hucksterism = 宣伝主義 *senden shugi* • come in droves = 群れをなして押し寄せる／大挙して押し寄せる *mure o nashite oshiyoseru/taikyo shite oshiyoseru* [in droves = 群れをなして／大挙して *mure o nashite /taikyo shite*] • arsenal = 手持ち品／たくわえ *temochihin/takuwae* • knack = 才覚 *saikaku*

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Boy: 国語 の 宿題 やってやる から、 数学 の 問題集 を やってくれないか?
Kokugo no shukudai yatte yaru kara sugaku no mondai-shū o yatte kurenai ka?
Japanese for homework will do for you because/so math for problem collection (obj.) won't [you] do for me?
"I'll do the homework for Japanese (class), so will you do the worksheet for math?" (PL2)

Friend 1: いい ぜ。
Ii ze.
good/fine (emph.)
"Sounds good." (PL2)

- *kokugo*, literally "national language," is the name used for the "language arts" stream of the Japanese school curriculum — i.e., the equivalent of what has traditionally been called "English" in American schools.
- *yatte* is the *-te* form of *yaru* (informal word for "do," or in this case "will do"), and following it is a different *yaru*, meaning "give to (someone)." When this second *yaru* comes after the *-te* form of a verb, it means "do (the action) to/for (someone)," so *yatte yaru* = "(I) will do (something) for you." In this case, though, he will actually be doing it for both of them.
- the suffix *-shū* refers to an "anthology/collection." *Mondai-shū* usually refers to a workbook, from which a worksheet of problems might be assigned. This seems to be the case here.
- *yatte kurenai* combines the *-te* form of *yaru* ("do") with the negative form of *kureru* ("give [to me]"). *Kureru* after the *-te* form of another verb implies the action will be done by someone else for the benefit of the speaker/subject. As a question, *yatte kurenai (ka)* makes an informal request, "Won't you . . . for me?" → "Would you . . . for me?" Once again, though, the friend would be doing it for both of them in this case.
- *ze* is a rough/masculine particle for emphasis.

2

Boy: 数学 の 問題集 やる から、おまえ、国語 の 宿題 やってくれないか?
Sūgaku no mondaishū yaru kara, omae, kokugo no shukudai yatte kurenai ka?
math for worksheet will do because/so you Japanese for homework won't [you] do for me?
"I'll do the math worksheet, so will you do the homework for Japanese?" (PL2)

Friend 2: OK.
Ōkē.
"Okay." (PL2)

- *omae* is a rough/masculine word for "you."
- "OK," pronounced either *okkē* or *ōkē*, can be considered a fully naturalized word in Japanese, and is most often written this way in Roman letters rather than in katakana.

3

Boy: オレ が 社会 の 問題集 やる から、おまえ、理科 の 宿題 やってくれないかな。
Ore ga shakai no mondai-shu yaru kara, omae, rika no shukudai yatte kurenai ka na?
I/me (subj.) social studies for worksheet will do because/so you science for homework won't [you] do for me?
"I'll do the worksheet for social studies, so would you do the homework for science?" (PL2)

Friend 3: いい とも。
Ii tomo.
good/fine (emph)
"Sure thing." (PL2)

- *shakai* means "society," so as a school subject it refers to "social studies." The school subject is often called 社会科 *shakai-ka*, in which the suffix *-ka* denotes a specialization/field of study
- *rika* refers to the natural sciences as a whole, and is what science classes in elementary and junior high school are called.
- *ka na* asks a conjectural question, "I wonder if . . . ," so making a request using *ka na* can make the request sound a little less abrupt: "I wonder if you wouldn't . . . ?"
- the particle *tomo* is added to the end of sentences to strongly affirm/agree with what the other person has said or asked.

4

Boy: 理科 の 宿題 やる から、おまえ、 社会 を。
Rika no shukudai yaru kara, omae, shakai o.
science for homework will do because/so you social studies (obj.)
"I'll do the homework for science, so (will) you (do) social studies?" (PL2)

Sound FX: ポカ
Poka
Thonk (effect of rap on head)

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Gamba Osaka. *Gamba* is the Italian word for leg, and sounds like the Japanese verb *ganbaru*, meaning to fight hard or persevere. The derivatives *ganbatte* and *ganbare* are traditional sports cheers. The Osaka club also considered the name Osaka Jōzu (大阪ジョーズ), or Osaka Jaws, which sounds like the Japanese word *jōzu* 上手, meaning skillful. The Osaka group clearly did its homework on multi-lingual word play.

J-League stopwatch

In addition to foreign names, J-League teams have also adopted quite a few foreign players. They come from more than a dozen countries, including Brazil, England, Norway, Germany, and the Ukraine. Teams are allowed as many as five foreign players, although no more than three may be on the first-team roster. The troubles of foreign baseball players in Japan have been well documented in books and movies, but J-League soccer has been a rather different story.

In Japanese baseball, foreign players—mostly Americans—have never been completely welcome. Many foreigners complain of treatment as *suketto*, or helpers—i.e., not real players. Conventional wisdom among Japanese managers holds that rebellious and lazy American players disrupt the harmony of rigidly disciplined Japanese teams. A recent beer commercial plays on this stereotype by reversing the roles: it shows a locker room scene of a burly American player indignantly lecturing the importance of teamwork to his laid-back Japanese teammate, who calmly gulps his beer in defiance.

Fuji Bank's popular J-League passbook

Instead of treating foreign players as *suketto*, J-League soccer has embraced them as skilled experts and teachers. Foreign baseball players are typically imported for size and strength, to smash home runs and hurl strikes. They often inspire fear and awe, but are rarely singled out as teachers or role models; their power can't be taught, and their knowledge and experience are often dismissed. But soccer is a different game, a game in which normal-sized players rely on skill and strategy. Japanese soccer has looked to foreign players for technique and experience, not for muscle. Many foreign soccer players have achieved respect and acclaim that foreign baseball players have never known. Two exceptional Brazilian-born soccer players, Lui Ramos and Zico, show the heights that foreign players can reach.

Lui Ramos has played soccer in Japan since 1977. He was a fixture on the Yomiuri corporate team, now Verdy Kawasaki of the J-League. In 1989 he became a Japanese citizen, changing his name to Ramosu Rui (ラモス瑠偉). Ramos' light-brown curls and scraggly beard make him easy to spot on the playing field, and he sits front and center in the team photo. He is one of the great stars of Japanese soccer and was a member of the Japanese team which fought unsuccessfully for a berth in this year's World Cup tournament. With the new popularity of the J-League, Ramos has many endorsements, and is a common sight on Japanese television.

J-League haircare

Over his long career, Ramos has set deep roots in Japanese sports culture, exceptionally deep for a foreign-born athlete. His career stands in contrast to that of another great Brazilian player, Zico, who captured and broke the hearts of Japanese soccer fans in just a few seasons.

Zico—a nickname derived from Portuguese—came to Japan in 1991 at the age of thirty-eight to help Mitsubishi Metals' corporate team become the J-League's Kashima Antlers. Sports prognosticators were stunned when Zico led the long-shot Antlers to win the first stage of J-League's first season. Early this summer, just three years after arriving, Zico retired from Japanese soccer. Three years is a normal tour of duty for a foreign athlete in Japan, and most athletes leave with little or no fanfare. But there was nothing normal about Zico's retirement. Public reaction was tremendous.

After the final whistle blew for one of his last games, Zico ran to the cheering fans at one end of the field and threw his jersey into the crowd. They went wild. Running to the other end, he threw his shorts into the crowd. They went *really* wild. NHK sports cameras zoomed to the faces of heartbroken young women, rolling tears streaking the red team-color face paint that spelled his name, ジーコ. Fortunately he had the foresight to wear more than a jock under his shorts, or there might have been a riot.

But Zico's popularity extends beyond the millions of young women who ardently follow the J-League and its players. When Zico retired, Japanese bookstores were selling at least four books by or about him, including the titles *Jiiko no Riidā Ron* (ジーコのリーダー論, "Zico's Theory of Leadership") and *Kamisama Jiiko no Isho* (神様ジーコの遺書, "Esteemed Words of the God Zico"). Of course, foreign baseball players have also written popular books. Warren Cromartie's *Saraba Samurai Yakyū* ("Farewell Samurai Baseball," published in English as *Slugging It Out in Japan*) was a very popular book in Japan, but more for Cromartie's inside gossip than his theory of leadership.

Zico is clearly respected for his achievements and leadership, not just for locker-room storytelling. Shortly before Zico returned to Brazil, then-Prime Minister Hata awarded him the Prime Minister's Prize, making him the first foreigner to receive that award. To find a baseball player who has approached Zico's impact on Japan, it

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• roster = 登録メンバー *tōroku menbā* • burly = がっしりした *gasshiri-shita* • fixture = 中心的メンバー *chūshin-teki menbā* • scraggly = 毛むくじゃらの／もじゃもじゃの *kemukujara no/mojamoja no* • berth = 出場権 *shutsujo-ken* • endorsement = 広告出演 *kōkoku shutsuen* • prognosticator = 予言者／占い者 *yogensha/uranaisha* • jock = サポーター *sapōtā*

シュート!
Shoot!

by 大島司
Ōshima Tsukasa

The manga

Shoot! tells the story of Toshi, Kenji and Kazuhiro—freshmen at Kakegawa High School and the newest members (along with two other freshmen, Nitta and Sasaki) of the school's well known soccer club. Toshi, Kenji and Kazuhiro (they generally call each other by their first names) once formed the core of a formidable junior high school soccer team, but at Kakegawa High, they are learning the hard way that high school soccer is a whole new ball game.

In this episode, the five freshmen are having their first practice with Kubo (referred to by all as Kubo-san), the captain and star player of the team, who last year led the Kakegawa soccer club to the Final Eight—an incredible accomplishment, since the club had been formed only six months earlier. Kubo has been in the hospital, and this is his first time back with the team since the freshmen boys joined. Unaware that Kubo would be there, Toshi has shown up late to practice; now he is watching from the sidelines, aghast, as his friends get trounced single-handedly by the great Kubo.

The main characters

Hiramatsu Kazuhiro | Tanaka Toshihiko (Toshi) | Shiraishi Kenji

Kubo Yoshiharu
Captain, Kakegawa Soccer Club

The artist

At 24 years of age, Ōshima Tsukasa is a relative newcomer to the manga scene. But she has already made an impact, winning the Kodansha Manga Award in the boys' manga category (少年部門, *Shōnen Bumon*) for *Shoot!*, her debut work. The judges were most impressed by her ability to portray the experiences of adolescence with such accuracy and sympathy even while maintaining the pace and excitement of a typical sports manga. Currently, Ōshima is in her third year of serializing *Shoot!* in *Shūkan Shōnen Magajin* (週間少年マガジン).

Incidentally, "Tsukasa" is a masculine pen name. Ōshima's given name is Yoshiko.

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学校中の生徒が
1
その勇姿を
2
一目見るために集まり
3
歓声につつまれた
4
朝のフィールドに……
5
あの人が駆けていた――
シュート!
6

1

Narration: 学校　中　の　生徒　が...
Gakkō -jū no seito ga...
school throughout of students (subj.)
All the students in the school...
The whole school, . . .

- *-jū* is a suffix meaning "throughout ," but when modifying another noun like this it's better translated as "all the students in school" ‣ "the whole/entire school."
- *seito* most commonly is used to refer to students through high school; the word can also refer to students in private classes of various kinds. College students are called 学生 *gakusei*.
- *ga* marks *seito* as the subject of the clause (a modifying clause), which continues through 2 more panels; the full sentence continues through 5 more panels.

2

Narration: その　勇姿　を...
sono yūshi o...
that's/his bold/heroic figure (obj.)
(at) his bold figure, . . .

- *yushi* is written with kanji meaning "brave/bold/heroic" and "appearance/figure"; *o* marks the word as the direct object of the verb appearing in the next panel.

3

Narration: 一目　見る　ため　に　集まり...
hitome miru tame ni atsumari...
one eye/look see purpose for gather
in order to get a look, has gathered (and)

Combined narration, panels 1-3:
The entire school gathered to get a look at his bold figure . . .

- *hitome* is literally "one eye," but idiomatically means "a look" — most commonly implying a very brief "glance/glimpse," but in some contexts used for more sustained "looks/observations/examinations" as well.
- *tame ni* after a verb means "in order to (do)/for the purpose of (doing)."
- *atsumari* is the stem form of *atsumaru* ("[something] gathers"), here being used as a continuing form.

4

Narration: 歓声　に　つつまれた...
kansei ni tsutsumareta...
cheering voices by/in is wrapped/enveloped/engulfed
(something) is enveloped in cheers
(on) the cheer-enveloped . . .

- *tsutsumareta* is the passive past form of *tsutsumu* ("wrap/enfold/envelop").

5

Narration: あさ　の　フィールド　に...
asa no fūrudo ni...
morning in/during field on
on the morning field . . .
morning field . . . (PL2)

- *no* between two nouns makes the first into a modifier for the second: "morning field/field in the morning/field of a morning."
- the particle *ni* is used to mark the location where something or someone "exists/is present."

6

Narration: あの　人　が　駆けていた。
ano hito ga kakete-ita.
that person (subj.) was running
that person was dashing about.
the magnificent player was dashing about. (PL2)

Combined narration, panels 1-6:
The entire school gathered to get a look at his bold figure, and the magnificent player dashed about the morning field that was enveloped in cheers.

Title: シュート!
Shūto!
Shoot!

- *ano hito* here has the feeling of "THAT person" — i.e., "a particular person of note/the person everyone's been talking about." Since the person is a soccer player: "the phenomenal/magnificent player."
- *kakete-ita* is the plain/abrupt past form of *kakete-iru* ("is running"), the *-te* form of *kakeru* ("run/dash/gallop") plus *iru* ("exist/be [in a place]"). Adding *iru* to the *-te* form of a verb makes its progressive ("is/are –ing") form.
- *shūto* is a katakana rendering of English "shoot"; in Japanese *shūto* is used in sports like basketball, soccer, and hockey — not for firearms.

7
ハア ハア
8
健二! 和広!
おい 見ろよ
9
掛商高校のサッカー部だぜ
朝練やめて久保さん見に来てんだよ
掛商
10
あれなんかどっかのクラブのスカウトマンじゃねーの!?
ムム。
11
ヒョ〜〜〜すげェなあ
12
なんてったって初出場でベスト8だぜェ久保さんがいなかったら無理だったろーなぁ
13
新田交代だ
おおう
佐々木!
健二が守ってるゴールなのにバンバン点入れられちまうわ
だめだまるで相手になんねーよ
14
平松は簡単に抜いちまうわもう メロメロだぜ……
……
15

7 **Sound FX**: ハァ ハァ ハァ ハァ
8 *Hā hā hā hā* (effect of heavy breathing)

9 **Toshi**: 健二! 和広!
Kenji! Kazuhiro!
(given name) (given name)
"Kenji! Kazuhiro!"

Nitta: おい、見ろ よ!
Oi, miro yo!
(interj.) look (emph.)
"Hey, look at that!" (PL2)

- Kenji is the name of the player in the first panel, who is playing goalie; Kazuhiro is the name of the player with the glasses.
- *oi!* is a relatively abrupt/rough way to get someone's attention.
- *miro* is the abrupt command form of *miru* ("see/look at"). The emphatic particle *yo* is often added to the abrupt command form; it adds a friendly kind of emphasis, so it actually makes the command seem not quite so rough.

10 **Nitta**: 掛商 高校 の サッカー部 だ ぜ。
Kakeshō Kōkō no sakkā-bu da ze.
(name) high school of soccer club/team is (emph.)
"It's the soccer team from Kakeshō High." (PL2)

Nitta: 朝練 やめて 久保さん 見に来て んだ よ。
Asaren yamete Kubo-san mi ni kite n da yo.
morning practice quit-and (name-hon.) have come to see (explan.) (emph.)
"They skipped their morning practice session and came to see Kubo." (PL2)

On Shirts: 掛商
Kakeshō (name of school)

- the off-panel speaker is still Nitta.
- *-bu* ("club"), the same suffix used for "department" in corporate structure, is the nearly universal suffix for the names of student activity groups through high school. When interscholastic competition is involved, it can be translated "team."
- *asaren* is an abbreviation of *asa (no) renshū*, "morning practice."
- *yamete* is the *-te* form of *yameru* ("quit/forego" → "skip").
- *mi* is the stem form of *miru* ("see/look at"), and *ni* after the stem form of a verb means "in order to/for the purpose of," or simply "to/for." *Kite n* is a contraction of *kite-iru* ("have come," from *kuru*, "come") plus explanatory *no*. *Mi ni kuru* = "come to see"; *mi ni kite-iru* = "have come to see."

11 **Nitta**: あれ なんか どっか の クラブ の スカウトマン じゃねー の?!
Are nanka dokka no kurabu no sukauto-man ja nē no?
that something like somewhere of/from club 's scout(s) are not (explan.-?)
"(And) aren't those guys over there scouts from some (pro) club?" (PL2)

- *are* means "that" when referring to something that is not close to either the speaker or the listener: "that over there."
- *nanka* is a colloquial *nado* ("something/things like"), here used in place of *wa* to mark the topic.
- *dokka* is a colloquial *dokoka* ("somewhere"). *Kurabu*, from English "club," refers here to some kind of professional, semi-professional, or corporate soccer team.
- *sukauto-man* is from English "scout" and "man"; *sukauto* can also be used by itself for the same meaning.

12 **Nitta**: ヒョ〜、 すげェ なあ。
Hyō–, sugē nā.
(exclam.) amazing/incredible (colloq.)
"Yow! That's incredible!" (PL2)

Nitta: なんてったって 初出場 で ベスト8 だ ぜェ。
Nan tettatte hatsu-shutsujō de besuto eito da zē.
whatever you say first appearance in best-8 is/was (emph.)
"I mean, man! They made the final 8 in their first appearance!" (PL2)

久保さん が いなかったら 無理 だった だろー なぁ。
Kubo-san ga inakattara muri datta darō nā.
(surname-hon.) (subj.) if not present impossible was probably (colloq.)
"I bet they could never have done it without Kubo." (PL2)

- *sugē* is a masculine/slang version of *sugoi* "amazing/awesome/incredible".
- a long *nā* emphasizes exclamatory expressions with the feeling of "it really is so, isn't it?"
- *nan tettatte* is a contraction of *nan te ittatte*, a colloquial equivalent of *nan to itte mo*, which means "whatever anyone says/say what you will" → "when all is said and done/after all"; sometimes it's used idiomatically as a kind of connecting exclamation: "I'm telling you, . . . !/I mean, man! . . ."
- *hatsu-* is a prefix meaning "first," and *shutsujō* refers to an "appearance" in a competition/tournament/league.
- *inakattara* is a conditional "if" form of *inai*, the negative of *iru* ("exist/be present").
- *muri da* = "is impossible," and *muri datta* = "was impossible/would have been impossible."

13 **Sound FX**: ザッ
Za! (abrupt scraping sound of shoes on ground as he comes to a halt)

Sasaki: 新田、 交代だ。
Nitta, kōtai da.
(surname) shift/relay/substitution
"Substitution, Nitta."
"You go in for me, Nitta." (PL2)

- *kōtai* refers to changing with another person in doing some task, as in a "change of guard/shift," or, in athletics, a "substitution." The verb form is *kōtai suru*.
- *ō* is a colloquial, masculine "yes/sure."

Nitta: お、おう。
O- ō.
y- yes/sure
"R- right!" (PL2)

(continued on following page)

五対五のミニゲームだけど
これじゃ五対一だって勝てないんじゃねーか…
16
どーしたあ!?とり来いよォ
うわっ
17
—ってもいつも追いつけない
18
くっ!
19
20
平松が追いついたぁー!
21
今度は簡単に抜かせるもんか!
22

(continued from previous page)

14 **Toshi**: 佐々木!
Sasaki! (player's surname)

Sound FX: ハァ ハァ ハァ ハァ
Hā hā hā hā
(effect of heavy breathing)

Sasaki: だめ だ。 まるで 相手 に なんねー よ。
Dame da. Maru-de aite ni nannē yo.
no good is completely opponent/competition to not become (emph.)
"It's no good. We're completely unable to become competition."
"It's no good. We're completely outmatched." (PL2)

Sasaki: 健二 が 守ってる ゴール なのに、 バンバン 点 入れられちまう わ...
Kenji ga mamotte-ru gōru na-noni, banban ten irerarechimau wa...
(given name) (subj.) is guarding/tending goal even though it is (relentless FX) points get scored on-(regret) (emph.)
"Even though it's a goal tended by Kenji, we're getting scored on relentlessly, and..."
"Even with Kenji tending goal, we're getting scored on right and left, and..." (PL2)

- *aite* basically means "counterpart" and can refer to persons ranging from a "companion/mate/partner" to a "rival/opponent/enemy." *Aite ni nannē* is a contraction of *aite ni naranai*, negative form of *aite ni naru*, literally "become a counterpart." In an athletic contest, *aite ni naranai* means one side "can't compete with/is no match for" the other.
- *mamotte-(i)ru* is from *mamoru* ("guard," or in the context of a soccer goal, "tend").
- *ten* = "points," and *ten (o) ireru* (literally "put in points") means "score points," or simply "score."
- *irerarechimau* is a contraction of *irerarete shimau*, the passive *-te* form of *ireru* ("put in/score") plus the *shimau* ending that shows the action is regrettable/undesirable, so it means "be/get scored on."
- the usually feminine particle *wa* is added for emphasis, and the statement continues on in the next frame to another embedded sentence ending in *wa*. The use of *wa* like this at the end of parallel embedded sentences, typically describing details of a larger action, is heard among both men and women and does not sound particularly feminine.

15 **Sasaki**: 平松 は 簡単に 抜いちまう わ、 もう、 メロメロ だ ぜ。
Hiramatsu wa kantan ni nuichimau wa, mō, meromero da ze.
(surname) as-for easily passes-regret (emph.) (interj.) (groggy/helpless FX) is (emph.)
"he gets by Hiramatsu like there's nothing to it. Man, we're completely helpless." (PL2)

- *Hiramatsu* is Kazuhiro's surname.
- *kantan ni* = "easily" → "like there's nothing to it."
- *nuichimau* is a contraction of *nuite shimau*, from *nuku* ("pass/outrun/go past").
- *mō*, literally "now/already," is often used as an interjection expressing exasperation/frustration.

16 **Sasaki**: 五 対 五 の ミニゲーム だけど、これじゃ 五 対 ・ だって 勝てない ん じゃねーか。
Go tai go no mini gēmu da kedo, kore ja go tai ichi datte katenai n ja nē ka.
5 against 5 (=) mini game is but, if it is this 5 against 1 even if it were can't/couldn't win (expl.) is it not?
"It's a mini-game of just 5 against 5, but at this rate, we probably couldn't win even if it were 5 against 1." (PL2)

- *kore ja* is literally "if it is this," meaning "at this rate/under these circumstances."
- *datte* is a colloquial *de mo* ("even if it is").
- *katenai* is the negative potential ("cannot") form of *katsu* ("win").
- *n ja nē ka* is a masculine/slang corruption of *n ja nai ka*, which is literally a question, "isn't it the situation that...?"; but the question is rhetorical, making it essentially a conjectural statement: "probably isn't/doesn't/can't..."

17 **Kubo**: どーしたあ?! とり来い よぉ。
Dō shitā?! Tori koi yō.
what/how did take/get come (emph.)
"What's the matter? Come and get it!" (PL2)

Nitta: うわっ!
Uwa!
(exclam.)
"Yie!" (PL2)

FX: スッ
Su! (effect of smooth, quick, deft movement — here of slipping past his adversary)

- *do* is "how/what" and *shita* is the past form of *suru* ("do/make"), but *dō shita* is an idiomatic expression meaning "What's wrong?/What's the matter?"
- *tori* is the stem form of *toru* ("take/take away"), and *koi* is the abrupt command form of *kuru* ("come"). The particle *ni* ("to/for"), seen in the pattern *mi ni kuru* above, has been dropped in the heat of the moment: *tori ni kuru* = "come to get it/take it away."
- *uwa!* is an exclamation of surprise/intimidation. He's reacting to the ease with which Kubo slips past him.

18 **Nitta**: って いっても 追いつけない。
Tte itte mo oitsukenai.
(quote) even if say can't catch up
"So he may say, but I can't catch up." (PL2)

- *tte* is a colloquial form of quotative *to*, and *itte mo* (from *iu*, "say") is a conditional, "even if you say." When *to* is used at the beginning of a sentence like this, it refers back to the last thing said: "even if you say that/so you may say, but..."
- *oitsukenai* is the negative of *oitsukeru*, the potential ("can/able to") form of *oitsuku* ("catch up").

19 **Kenji**: くっ!
Ku! (sound made in the back of throat)

- *ku* is not a standard interjection or exclamation, but rather a sound that reflects his great exertion and/or determination.

20 **Sound FX**: ダッ
Da!
(sound of foot hitting ground forcefully when running)

- *da da da da* represents running, and a single *da* represents taking off at a run — or if already running, a new burst of speed/effort.

(continued on following page)

来い!!
23
上半身の動きに惑わされちゃいけない
24
今までのプレーでわかったぞ この人の軸足は左だ
25
左ひざをよく見るんだ!
26
左だ!
27
28

(continued from previous page)

21

Sound FX: バッ
Ba! (effect of sudden, vigorous/dramatic action — here of Kazuhiro leaping into Kubo's path)

Toshi: 平松 が 追いついたぁー!
Hiramatsu ga oitsuitā!
(surname) (subj.) caught up
"Hiramatsu's caught him!" (PL2)

• *oitsuita* is the plain/abrupt past form of *oitsuku* ("catch up").

22

Kazuhiro: 今度 は 簡単に 抜かせる もん か!
Kondo wa kantan ni nukaseru mon ka!
this time as-for easily let get by thing (?)
"No way will I let him get past me so easily this time!"
"No way is he going to get by me so easily this time!" (PL2)

• *nukaseru* is the causative ("make/let") form of *nuku* ("pass/outrun/get past").
• *. . . mon(o) ka* after a non-past verb makes an expression like "no way will I . . . /by no means will I . . ." (See Basic Japanese No. 36)

23

Sound FX: ザッ
Za!
(abrupt scraping sound of shoes on ground as he plants himself in position)

Kazuhiro: 来い!!
Koi!
come
"Come on!" (PL2)

• *koi* is the abrupt command form of *kuru* ("come"). In face-offs like this, it can signal readiness for battle, or simply be a shout to help the speaker focus his energies on the challenge.

24

Kazuhiro: 上半身 の 動き に 惑わされちゃいけない。
(thinking) *Jōhanshin no ugoki ni madowasarecha ikenai.*
upper body of movement by must not be confused/misled
"I must not be misled by his upper body movements."
"I can't let his upper body movements fool me." (PL2)

• *jōhanshin* is literally "upper half body"; the word for "lower body" is 下半身*kahanshin*.
• *ugoki* is a noun form of *ugoku* ("move"). *Jōhanshin no ugoki* = "movements of the upper body."
• *madowasarecha* is a contraction of *madowasarete wa*, the passive *-te* form of *madowasu* ("confuse/perplex/mislead") plus *wa*. The pattern *-te wa ikenai* makes the "must not " form of verbs, so *madowasarete wa ikenai* = "must not be confused/misled/fooled."

25

Kazuhiro: 今 まで の プレー で わかった ぞ。
(thinking) *Ima made no purē de wakatta zo.*
now until of play (means) understood (emph.)
"I have understood from his play until now."
"I've figured out from watching his play so far." (PL2)

Kazuhiro: この 人 の 軸足 は 左 だ。
(thinking) *Kono hito no jiku-ashi wa hidari da.*
this person/guy 's pivot foot as-for left is
"This guy's pivot foot is his left." (PL2)

• *pure*, from English "play," is a noun in Japanese, though it can be turned into a verb by adding *suru* ("do").
• *wakatta* is the plain/abrupt past form of *wakaru* ("come to know/understand"). *De* marks the preceding as the means of the following action, so *imamade no purē* is the means by which he has "come to understand (something)." • *zo* is a rough/masculine particle for emphasis.
• *jiku-ashi* ("axis/pivot" + "foot/leg") refers to the foot/leg that is not his kicking/striking foot.

26

Kazuhiro: 左 ひざ を よく 見る んだ!
(thinking) *Hidari hiza o yoku miru n da!*
left knee (obj.) well look at/watch (explan.)
"Watch his left knee well!"
"I've gotta keep my eyes on his left knee!" (PL2)

FX: キッ
Ki!
(effect of focusing sharply on something)

• *yoku* is the adverb form of *ii/yoi* ("good/fine"), so it means "(do something) well/carefully."
• *n da* is a contraction of the explanatory *no* plus *da* ("is/are"). A non-past verb followed by a firmly spoken *n(o) da* or *n(o) desu* can serve as a command. In this case he is issuing the command to himself.

27

FX: クイ
Kui
(subtle movement of knee)

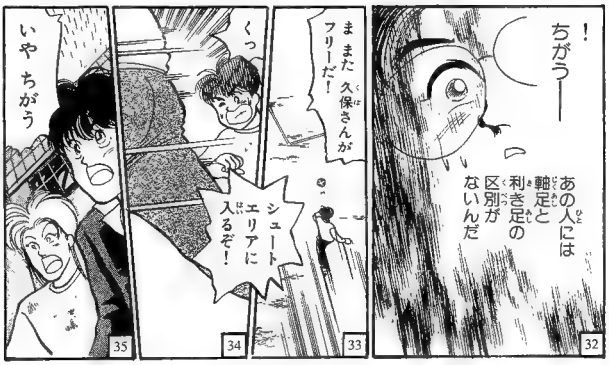
28

FX: サッ
Sa!
(effect of quick movement)

Kazuhiro: 左 だ!
(thinking) *Hidari da!*
"It's left!"
"He's going left!" (PL2)

29

なに!?
あの和広が……
30
すげ――
また平松が抜かれたぞ！
そ…そんな軸足は右!?…
31


！
ちがう――
あの人には軸足と利き足の区別がないんだ
32
ままた久保さんがフリーだ！
くっ
33
シュートエリアに入るぞ！
34
いやちがう
35

29

FX: スッ
Su! (effect of smooth, quick, deft movement — once again, of slipping past his adversary)

30

Toshi: なに?! あの 和広 が...
Nani? Ano Kazuhiro ga...
what? that (given name) (subj.)
"What?! That Kazuhiro . . ." (PL2)

Toshi: すげー! また 平松 が 抜かれた ぞ!
Sugē! Mata Hiramatsu ga nukareta zo!
amazing/incredible again (surname) (subj.) was overtaken/passed (emph.)
"Incredible! Hiramatsu was overtaken again."
"Incredible! He got past Hiramatsu again!" (PL2)

- *nukareta* is the past form of *nukareru* ("be overtaken/passed"), the passive form of *nuku* ("overtake/pass/get around").

31

Kazuhiro: そ...そんな! 軸足 は 右?!
So- sonna! Jiku-ashi wa migi?!
th- that kind of pivot foot as-for right
"Th- that can't be! Is his right his pivot?" (PL2)

- *sonna* (lit. "that kind of") can be used by itself as a generic exclamation of dismay/astonishment: "That can't be/that's impossible!"

32

Kazuhiro: ちがう! あの 人 に は 軸足 と 利き足 の 区別 が ない んだ。
Chigau! Ano hito ni wa jiku-ashi to kiki-ashi no kubetsu ga nai n da.
different/no that person to as-for pivot foot and striking foot of distinction (subj.) not exist (explan.)
"No! To that person, there is no distinction between pivot foot and striking foot."
"No! For him there's no distinction between his pivot foot and his striking foot." (PL2)

- *chigau* is literally "different," but it's often used to mean "no, that's wrong/it's not that way."
- *kiki* is the stem form of *kiku*, meaning "work/be effective," so *kiki-ashi* is literally "working foot." In soccer it refers to "kicking/striking foot." *Kiki-ude* (which generally means one's "dominant hand") refers in baseball to one's "pitching/throwing arm." (Similar terms include *hidari kiki*, or "left-handed," and *migi kiki*, or "right-handed.")
- *kubetsu* = "distinction," and *A to B no kubetsu* = "distinction between A and B."
- *nai* = "not exist/not have"; in the pattern . . . *ga nai* it's often best thought of as "there is no . . ."
- he uses the explanatory ending *n da* because he believes he has figured out the explanation for what has just happened.

33

Toshi: ま、また 久保さん が フリー だ!
Ma- mata Kubo-san ga furii da!
a- again (surname-hon.) (subj.) free is
"Kubo's broken free again!" (PL2)

Toshi: シュート エリア に 入る ぞ!
Shūto eria ni hairu zo!
shoot area into will go in (emph.)
"He's gonna get into shooting range!" (PL2)

- *furii* is from English "free," and *shūto eria* is a katakana rendering of English "shoot(ing) area" → "shooting range."

34

Nitta: くっ!
Ku!
(exertion sound in back of throat)

35

Toshi: いや、ちがう。
Iya, chigau.
no different
"No, he's not!" (PL2)

スパ
平松が追いついてる!
スライディングタックルだ——!!
36
さすが和広! そのまま・・
37
!
ト
38
ボ!?ールを
!? 浮かせた
39
40

36

Toshi: 平松　　が　追いついてる!
Hiramatsu　ga　oitsuite-ru!
(surname)　(subj.)　has caught up
"Hiramatsu's caught up!" (PL2)

Sound FX: ズザァ
Zuzā
(sound of sliding on ground)

Toshi: スライディング　タックル　だ!!
Suraidingu　takkuru　da!
sliding　tackle　is
"It's a sliding tackle!" (PL2)

- *oitsuite-(i)ru* is the past participle ("has –") form of *oitsuku* ("catch up"). Though English "catch up" can refer to the entire process of catching up, Japanese *oitsuku* refers to the moment when one actually "catches up to/pulls even with" the object of one's pursuit. For a "momentary verb" of this kind, adding *iru* to the *-te* form makes a past participle ("has –ed") rather than a progressive ("is/are –ing") verb.

37

Toshi: さすが　和広!　　そのまま...
Sasuga　Kazuhiro!　Sono mama...
befitting　(given name)　in that manner/state
"That's our Kazuhiro! And from there..." (PL2)

- *sasuga* implies the action is befitting of Kazuhiro, and lives up to what one would expect of him. (See Basic Japanese No. 31.)
- *sono mama* literally means "in that same state/manner," but is used idiomatically to mean "immediately/directly." The implication is that some subsequent action should follow immediately from his slide　as indeed it does below.

38

Sound FX: トン
Ton
Tap (effect of Kubo tapping the ball gently from below to raise it slightly off the ground)

39

Toshi: ボール　を　/　浮かせた?!
Bōru　o　ukaseta?!
ball　(obj.)　made float
"He floated the ball?"
"He popped the ball up?" (PL2)

- *ukaseta* is the plain/abrupt past form of *ukaseru*, the causative ("make/let") form of *uku*, "(something) floats/lifts up (into the air)."

40

Sound FX: ガッ
Ga!
(effect of Kazuhiro's foot striking the underside of the ball)

Interview

(continued from page 35)

volvement with the magazine at that time was the most concrete outside factor in my decision. That, and a more nebulous knowledge that, what with the rising prominence of Japan in world economics, there was plenty of commercial translation out there to be done. But really, nothing *drew* me away; I was *driven* away by particular problems associated with the position I then held, and by my longstanding discomfort with the two-way pull of teaching and scholarship demands in academia—including its lack of respect for translation as a fully creditable scholarly activity. The demands of teaching had in fact left me with precious little time to translate. The argument that had persuaded me to go into an academic career had proved false for me, so it was time to try something else; it was time to try returning to the course I had originally planned.

I expected to bone up on a specialty or two and become a regular commercial/technical translator, along with expanding my work for *Mangajin*, but as it happened, I got a commission to translate Ōoka Shōhei's *Furyoki* ("POW Journal"), a very long novel that I've only recently finished. So between that and *Mangajin*, for the time being at least, I've remained a literary and cultural translator. The next project I'm planning is Shōno's most important novel, *Yūbe no Kumo* ("Evening Clouds"), but unless I can get some grant money for that, I may well be at the point where I need to diversify into some commercial area.

Do you think you'll ever go back to teaching?

I enjoyed teaching a lot, but translation is really my first love. Under the right conditions, if I thought I could make the original argument that took me into teaching in the first place work for me, I might go back into the classroom. In the meantime, I like to think of *Mangajin* as my classroom and the magazine's 30,000 readers as my students.

やった！
平松がクリアした！
ポ
41
ナイス
和広！
ダッ
43
バ：バカな
あの
久保さんが
こんな
あっさり
……!?
42
いただき！
44
え!?
45
!?
なっ
バック
スピン!?
……
はっ
47
48
46

41

Toshi: やった! 平松 が クリアした!
Yatta! Hiramatsu ga kuria shita!
did (surname) (subj.) cleared
"All right! Hiramatsu cleared the ball!" (PL2)

Sound FX: ズズズ...
Zu zu zu
(effect of sliding on ground)

Sound FX: ポーン
Pōn
(effect of ball or other object being tossed/flying through the air)

- *yatta* is the plain/abrupt past form of *yaru* ("do"), so it literally means "(I/we/he) did it," but one of its most prominent uses is as an exclamation of joy, "Alright!/Yeah!/Hooray!" See Basic Japanese 13.
- *kuria* is from English "clear," and *kuria shita* is the past form of the verb *kuria suru* ("to clear").

42

Kazuhiro: バ、バカな! あの 久保さん が こんな あっさり...?!
Ba- baka-na! Ano Kubo-san ga konna assari...?
f- foolish/crazy that (surname-hon.) (subj.) this much easily
"It can't be! For the great Kubo to so easily..." (PL2)

- *baka-na* = "idiotic/foolish/crazy," so as an exclamation it's like "That's crazy/impossible/can't be!"
- *ano Kubo-san* is literally "that Kubo-san," meaning the one everyone knows is so great.
- *konna* in this case is short for *konna-ni*, "this much/so," and *assari* = "easily/effortlessly," so *konna assari* = "so easily."

43

Kenji: ナイス 和広!
Naisu Kazuhiro!
nice (given name)
"Nice going, Kazuhiro!" (PL2)

Sound FX: ダッ
Da!
(effect of Kenji dashing forward to grab the cleared ball)

44

Kenji: いただき!
Itadaki!
will receive
"It's all mine!" (PL2)

- *itadaki* is essentially a truncated *itadakimasu*, the PL3 form of *itadaku* ("receive/will receive"); the truncated form drops to PL2.

45

Kenji: え?!
E?!
"Huh?" (PL2)

Sound FX: ギュルルル
Gyu ru ru ru
(effect of backspin on ball as it hits the ground)

46

Sound FX: スーッ
Sū!
(effect of smooth, rapid movement — of ball bouncing back the way it came)

47

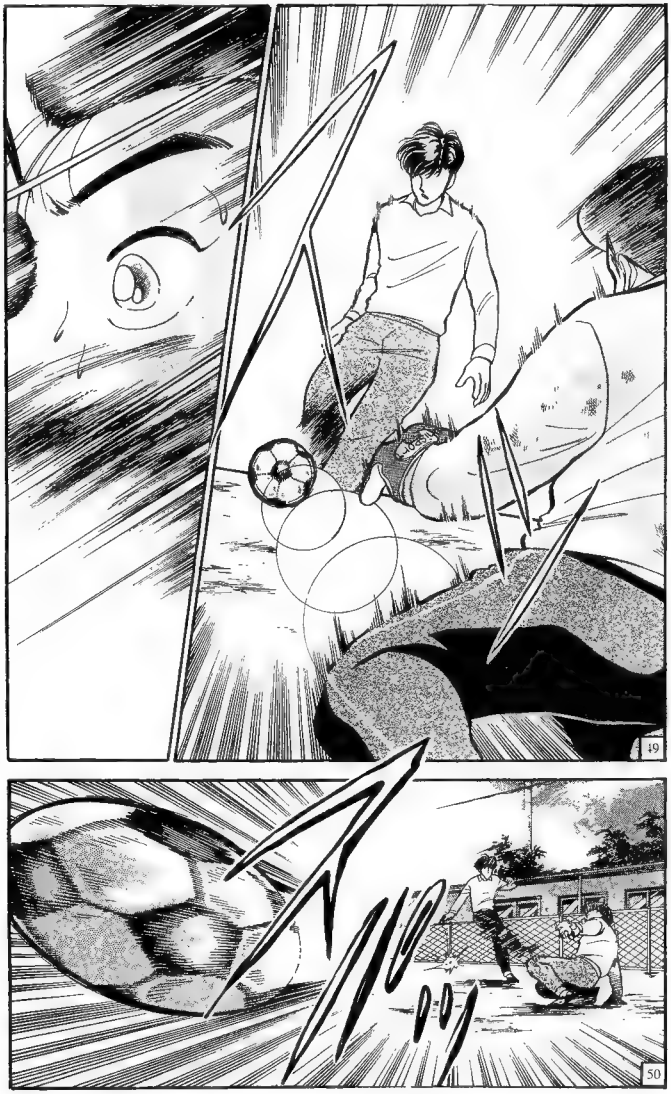
Kenji: なっ! バックスピン?!
Na! Bakku supin?!
wha? backspin
"Wha...? (It had) backspin?!" (PL2)

Kenji: はっ!
Ha!
(interj.)
"Ai!" (PL2)

- *ha!* is an interjection of sudden awareness.

48

Sound FX: バッ
Ba!
(effect of sudden vigorous/dramatic move by Kubo)


49
50

Sound FX: スッ
Su!
(effect of smooth, quick action — here of moving in for the strike)

Sound FX: スパッ
Supa!
Whop! (crisp kick of the ball)

J-League

(continued from page 60)

may be necessary to go all the way back to Babe Ruth. In 1934, shortly after his release from the Yankees, Ruth led an immensely popular seventeen-game all-star tour that inspired the beginning of Japanese pro baseball.

Zico's Theory of Leadership, by the respected former Antler

Japanese players in the J-League also lead a different life from their baseball counterparts. Most Japanese ballplayers are like salarymen in uniform: cogs in the machine of the sponsoring corporation. Many teams have rules about player conduct and grooming. Most players are very business-like on the field, and a neatly trimmed mustache is a bold symbol of individualism. There are a few new-generation ballplayers who show some flair, such as star outfielder Akiyama Kōji, who occasionally does a trademark running flip across home plate to punctuate a big home run. But Akiyama's antics are on the wild side of Japanese baseball, and they pale against the colorful J-Leaguers. When a J-League player scores a goal, his celebration may include jumps, flips, hip-wiggling, and waving hand gestures that defy polite description. Some J-Leaguers make National Football League touchdown celebrations look demure.

In the grooming department, most J-League players are reasonably clean-cut, but some are less conventional. Twenty-two year old Abe Yoshinori of Verdy Kawasaki has dyed hair and earrings. His 26-year-old teammate Kitazawa Tsuyoshi has hair that hangs near his shoulders. In Japanese baseball, those styles are as likely as multi-colored mohawks on salarymen.

A new attitude

The J-League's more relaxed attitudes about foreign players, flamboyant scoring celebrations, and radical hairstyles are all part of its carefully crafted image. J-League teams are not burdened with the duty of representing the straight-arrow values of a single sponsoring company. The teams play to entertain the fans and make money, and they're doing both very well. J-League soccer is extremely popular with the *shinjinrui* (the "new breed"), Japan's fun-loving generation of teens and twenty-somethings who grew up during the prosperous 80s.

But Japan is a land of booms and fads, particularly among young people. The looming question is whether J-League popularity will last. One of the strongest factors in its favor is Kawabuchi's philosophy of local support for every team, in the form of sponsorship, fans, and youth soccer clubs. In addition to its top-down organization of marketing and promotion, the J-League has a grass-roots organization of civic supporters and upcoming players. Time will tell if those roots are firm.

Supporter shirts

Whether or not the J-League lasts, its explosive beginnings are already having an impact on the Japanese sports world. This summer, plans were announced for a new professional volleyball league, cleverly named the V-League. If their approach is anything like the J-League's, the wave of marketing hype should break sometime soon.

Kirk Martini is a regular contributor to *Mangajin*.

J-League on Internet

For those with access to the World Wide Web, information on J-League teams can be found at the following URL (Uniform Resource Locator):

http://syrinx.gen.u-tokyo.ac.jp/j-league/

The site contains information about J-League teams, current standings, recent news, and other information about Japanese soccer. Almost all of the information is in English.

• grooming = 身だしなみ *midashinami* • show some flair = 面白みを見せる客を喜こばせる *omoshiromi o miseru kyaku o yorokobaseru* • antics = たわむれ／ふざけ *tawamure/fuzake* • demure = 控えめ／物静か *hikaeme/mono-shizuka* • mohawks = 髪の毛のモホーク刈り *kami no ke no mohōku gari* • flamboyant = はなばなしい *hanabanashii* • looming question = 大きくたち現われた疑問 *ōkiku tachiarawareta gimon*

ポカン!
すごい……
……
……
ハァ
ハァ
ハァ

51 **Sound FX**: パサ
Pasa
Thwwpt (effect of ball landing in goal net)

52 **Sound FX**: ハァハァ
Hā hā
(heavy breathing)

53 **Sound FX**: ハァハァ
Hā hā
(heavy breathing)

54 **"Sound" FX**: ポカーン
Pokān
(effect of open-mouthed dumbfoundedness)

Kazuhiro: すごい!
Sugoi!
amazing/incredible
"Incredible!" (PL2)

55 **Sound FX**: トン
Ton
(sound of ball falling to ground)

"Sound" FX: しーん
Shii–n
(effect of complete silence)

56 **Kazuhiro**: ボール を 浮かせて / わ、わざと オレ に スピンボール を 蹴らせた んだ。
Bōru o ukasete / wa- wazato ore ni supin-bōru o keraseta n da.
ball (obj.) make/made float-and pur- purposely I/me to spinball (obj.) made kick (explan.)
"He made the ball float/lift up, and purposely made me kick a spinball."
"He deliberately raised the ball off the ground so my kick would put spin on the ball!" (PL2)

- *ukasete* is the *-te* form of *ukaseru*, the causative "make/let" form of *uku* ("float/lift up" into the air). The *-te* form is being used like a conjunction: "make/made float and . . ." The tense of a *-te* form verb is determined by the end of the clause/sentence.
- *keraseta* is the past form of *keraseru*, the causative form of *keru* ("kick"). *Ni* marks the person who does the action of the causative verb, so *ore ni . . . keraseta* = "made me kick."
- he uses the explanatory ending *n da* because he has figured out the explanation for what happened.

夕焼けの詩
Yūyake no Uta

Part II

by

西岸良平
Saigan Ryōhei

Yūyake no Uta is the title of a collection of manga from the larger work 三丁目の夕日 (*Sanchōme no Yūhi*, "Evening Sun Over Sanchōme"), a series that has been running in *Big Comic Original* since 1974 and continues to run today. Through detailed drawings and carefully conceived dialog, author Saigan Ryōhei lovingly portrays the everyday lives of everyday people in Japan in the late 1950s and early 1960s. Although there are some regular characters who appear throughout the series, most of the stories are self-contained episodes.

In the episode begun in *Mangajin* No. 38 and continued here, Saigan gives us a close-up look at the world of the movies in the early 1960s. All of the actors and movie titles cited are real. For the translated titles of films, we have consulted *Japan*, by Arne Svensson (*Screen Series*, Peter Cowie, ed., A. Zwemmer Limited, London/A.S. Barnes & Co. New York, 1971), as well as some additional reference materials. Where we weren't able to locate original English titles or official translations of Japanese titles, we have provided a literal rendering of the Japanese.

A Word About the Title:

The kanji 詩 is actually read *shi*, and means "poem/poetry." Here *furigana* is provided to give an alternative reading, *uta* (うた), which can refer to either a song or poem. "Sunset Song" seems a fitting translation for *Yūyake no Uta*, since "song," like *uta*, can refer to either verse or musical compositions.

映画の世界 (*Eiga no Sekai*, "The World of the Movies"), Part II:

In Part 1 of *Eiga no Sekai*, Ippei is running out the door with his older brother, Roku, to the Sunset Cinema (夕日キネマ, *Yūhi Kinema*), while the boys' parents marvel at the frequency with which the two of them have been attending movies lately. Indeed, the entire episode has Ippei and Roku at the Sunset Cinema, seeing anything and everything the theater has to offer—from gangster films to monster movies to Walt Disney. Ippei is clearly a hard-core movie fan, undaunted by the fact that the film has a tendency to break halfway through the show, and that throngs of viewers make it hard for a little boy to see. He is delighted to have found the perfect chaperone in Roku. And Roku's motivation? In Part II, we learn the truth behind his sudden love for the movies.

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1

Narration:
Soshite mata . . .
And then again . . .
Another Day . . .

Sign:
Katsuragi Hana Ten
Katsuragi Flower Shop

2

Ippei: (off panel)
Kyō no eiga wa nan na no, oniichan?
"What're the movies today, Roku?" (PL2)

Roku:
"Gennama ni Te o Dasu na" to "Hanzai-ō Kapone" sa.
"'Don't Touch the Loot' and 'Al Capone, King of Crime'." (PL2)

- *oniichan* is a polite but informal version of *niisan*, literally meaning "older brother." Children often use *oniichan* to address/refer to older boys and young (unmarried) men they know relatively well.
- *gennama* is a slang word for *genkin* ("money/cash"), which is the proper reading for the kanji 現金.
- *te* = "hand" and *dasu* = "put out"; *te o dasu* is literally "put/reach out one's hand," which idiomatically means "touch/go after/meddle in." *Na* makes a negative command, so *te o dasu na* = "don't touch/keep your hands off."

3

Ippei:
"Kendama ni Te o Dasu na" nante hen-na eiga da ne.
"'Don't Touch the Cup and Ball' is a strange (name for a) movie, isn't it." (PL2)

Roku:
Ha ha ha, gennama da yo. O-kane no koto sa.
"Hah hah hah, that's 'loot.' It means 'money'." (PL2)

- *kendama* refers to a "cup and ball" toy of the kind pictured. Because he is not familiar with the word *gennama*, Ippei hears the similar-sounding *kendama* and misunderstands the title.

4

FX:

5

Zoro zoro Zoro zoro
(effect of large number of people standing/walking continuously in a line)

6

Ippei:
Nē, mae kara kuru hito minna kowai kao shite-ru yo.
"Hey, the people coming the other way all have scary looks (on their faces)." (PL2)

- *mae kara kuru* is a complete thought/sentence ("come from in front [of us]" → "come from the other direction") modifying *hito* ("people").
- *kowai* = "scary/frightening," *kao* = "face," and *shite-(i)ru* is the progressive ("is/are –ing") form of *suru* ("do/make"), so *kowai kao (o) shite-(i)ru* = "is/are making scary faces" → "have scary looks (on their faces)."

7

Roku:
Wakatta. Chōdo gyangu eiga o mite, dete kita n da yo.
"I get it. They just came out from seeing a gangster movie." (PL2)

Ippei:
Na–n da.
"Ohhh. (So that's all it is.)" (PL2)

Sound FX:
Ji ri ri ri ri ri
Rinnnng (sound of bell signaling the impending start of the next show)

Over & Next to Billboard:
Yūhi Kinema
Sunset Cinema

Billboard:

Hanzai-ō Kapone	*Gennama ni Te o Dasu na*
Al Capone, King of Crime	**Don't Touch the Loot** (film titles)

1

On Side of Building: (partially obscured)
Yūraku Tea(toru)
Yūraku Theater

Billboard: (partially obscured)
(Yūraku) Teatoru Minami Taiheiyō
Yūraku Theater South Pacific

Sign Over Entrance:
Jōei-chū
Film in Progress

Right of Entrance: (partially obscured)
Rōdo shō Minami Tai(heiyō)
Exclusive Engagement: South Pacific

- *rōdo shō*, from English "road show," when seen in movie advertisements, refers to the "exclusive engagement" of a movie at a major theater prior to the film's general release. The name Yūraku Theater here is intended to suggest a movie house in Yūrakuchō, near Ginza, which is home to quite a few major "road show" theaters.

2

Characters on Screen:
Pera pera pera . . . / Pera pera.
(effect of speaking a foreign language fluently)

- *pera pera* is normally used when a foreigner speaks Japanese fluently, or a Japanese speaks another language fluently, but here the implication is simply that the characters on screen are speaking English.

3

Ippei:
Okāchan ga tsurete kite kureru eiga, itsumo anmari omoshirokunai ya.
"The movies Mom brings me to are never very interesting." (PL2)

- *tsurete kite* is the *-te* form of *tsurete kuru*, "bring (someone) along." *Kureru* after the *-te* form of another verb implies the action benefits/is done as a favor to the speaker/subject. *Okāchan ga tsurete kite kureru* is a complete thought/sentence ("Mom brings me along") modifying *eiga* ("movie/film").
- *itsumo* = "always," so when followed by a negative it often becomes "never."
- *anmari* is a colloquial *amari*, which before a negative means "not very."
- *omoshirokunai* is the negative of *omoshiroi* ("amusing/fun/interesting").

4

Ippei:
Fu fu fu, kō iu toki no tame ni himitsu heiki / Shinekoruto o motte kita n da.
"Heh heh heh, it's for times like this that I brought along my secret weapon, the Cine-Colt." (PL2)

- *no tame ni* is literally "for the purpose of" → "for."
- *motte kita* is the plain/abrupt past form of *motte kuru*, "bring (something) along."

5

Sound FX:
Pa! Kachi!
(abrupt/sudden effect, and click of trigger-switch)

Title:
Maboroshi Tantei
Phantom Detective

- *pa!* is used for a wide variety of rapid/abrupt actions, including a light coming on or going out. Here it's the effect of the image suddenly appearing.

6

Ippei:
Ano hito no atama ni utsushite yare.
"I'll project it on that man's head." (PL2)

Sound FX:
Kachi! **Click!**

Sound FX :
Da–n!
Bang (sound of shooting gun written as sound FX on projected image)

Mother:
Ippei! Nani shite-ru no? Yamenasai!
"Ippei! What are you doing? Stop it!" (PL2)

- *utsushite* is the *-te* form of *utsusu* ("show/project [an image]"), and *yare* is the abrupt command form of *yaru*, which after the *-te* form of a verb can mean either "do for" or "do to" someone.

1 2 **Sound FX:**
Kasha!
(the click of the mechanism that changes the slides)

3 **Mother:**
Ippei, mō ii desho.
"That's about enough, isn't it, Ippei?" (PL2)

Ippei:
Mō hitotsu mitai yo–!
"I wanna see one more!" (PL2)

Signs (Right to Left):
Kachi-kachi Yama / Shinerama / Jū-en
Crackling Mountain / Cinerama / ¥10

Issunbōshi / Shinerama / Jū-en
Little One Inch / Cinerama / ¥10

Norimono
Rides

- *mō ii* is literally "already good/fine," meaning "that's enough." In this case adding the conjectural *desho* essentially makes it a question: "that's enough, isn't it?/you've had enough, haven't you?"
- *Kachi-kachi Yama* and *Issunboshi* are the titles of well known Japanese folk tales. The scenes pictured in the previous two frames are of "Little One Inch" going down the river in a soup-bowl boat with a chopstick oar, and of him getting ready to subdue a giant *oni* ("ogre") with his needle sword.
- *norimono* here refers to "kiddie rides." This is a small "amusement park" for kids on the roof of a department store.

4 **Ippei:**
Eiga no aida, otonashiku shite-tara, depāto no okujō de asonde ii tte itta ja nai ka.
"You said if I behaved myself during the movie I could play on the roof of the department store." (PL2)

Mother:
Mō osoi kara kaimono shite kaeru no yo.
"It's getting late, so we need to do some shopping and go home." (PL2)

- *otonashiku* is the adverb form of *otonashii* ("quiet/meek/good tempered/obedient"), and *shite-tara* is a conditional "if" form of *shite-(i)ru*, from *suru* ("do"). *Otonashiku suru* means "be good/behave."
- a verb ending with *-de/-te (mo) ii* implies the action is/will be permitted/granted.
- the question *ja nai ka* ("is it not/did you not?") is strictly rhetorical. He's in effect accusing her of going back on her word.

5 **Ippei:**
Kaimono suru nara ii ya. / Ikō, ikō.
"If we're going shopping, it's okay. / Let's go, let's go."
"If we're going shopping, I'll skip it. / Let's go, let's go." (PL2)

6 **Mother:** (off panel)
Omocha uriba ni wa yorimasen yo.
"We will not stop in the toy department." (PL3)

Ippei:
Che–! **"Drat!"** (PL1)

7 **Ippei:** (thinking)
Dakara okāchan to eiga miru no ya da yo.
"This is why I hate going to movies with Mom." (PL2)

Mother: (thinking)
Mattaku, Ippei to kuru to kore da kara!
"Sheesh, because it's like this when I come with Ippei (it's exasperating)!"
"Sheesh. It's always like this when I come with Ippei!" (PL2)

- *ya da* is a contraction of *iya da*, meaning "is disagreeable/unpleasant" — an expression for indicating one's dislike of something.
- *mattaku* (literally "completely/entirely"), is often used as an exclamation of exasperation.
- *to* after a non-past verb makes a conditional "when" meaning. *Kore da kara* (literally "because it is this") after a conditional form often implies disgust/disappointment/exasperation with the described action.

1 **Sign:** (partly obscured)
Mishin Hanbai / Uonome Mishin
Sewing Machine Sales / Uonome Sewing Machines

- when English "machine" is rendered as ミシン *(mishin)*, it specifically means "sewing machine"; in other cases the word is rendered マシン *(mashin)* or マシーン *(mashiin)*. *Uonome* (lit. "fish eyes") is a play on the real sewing machine brand name *Janome* (lit. "snake eyes").

2 **Friend:**
Omoshirokatta eiga wa nē / yappari "Gojira no gyakushū" sa.
'The movie that was fun was, well, after all, 'Godzilla's Counterattack.'"
"The movie I liked best was, definitely, 'Godzilla's Counterattack'." (PL2)

Angirasu mo deta shi.
"Especially since Angirasu appeared, too." (PL2)

- *yappari* is a colloquial *yahari*, "as you might expect/after all/in the end." It sometimes has the feeling of "definitely/for sure."
- *shi* is most commonly thought of as an emphatic "and/and besides/and moreover," but here it's an emphatic "since/because" → "especially since."
- *sa* is used for emphasis in informal speech, mostly by males. It often takes the place of *da/desu* ("is/are").

3 **Ippei:**
"Kaijū Baran" "Matango" mo yokatta yo.
"'Varan the Unbelievable' and 'Matango, Fungus of Terror' were great, too." (PL2)

"Kyōfu no Ekitai Ningen" ni "Uchūjin Tōkyō ni Arawaru" mo.
"And 'The Terrifying Liquid Man' and 'Space Aliens Invade Tokyo,' too." (PL2)

- *Daikaijū Baran* is the correct title of the first film, literally "Great Monster Varan."
- *arawaru* is an archaic form of *arawareru* ("appear/show up").

4 **Boys:**
Gaikoku no de wa "Amazon no Hangyojin" ga kowakatta nā.
"Among foreign films 'Creature from the Black Lagoon' was really scary." (PL2)

Ato, "Hōshanō Ekkusu" ni "Tōmei Ningen," "Uchū Sensō."
"Also, 'Radioactive X,' 'The Invisible Man,' and 'Battle in Outer Space'." (PL2)

- *no* here implies *no eiga*, and *gaikoku no eiga* = "foreign film(s)." *No* between two nouns makes the first noun into a modifier for the second, and where context makes the meaning clear, the second noun can be left understood like this.
- *kowakatta* is the past form of *kowai* ("scary/frightening").
- *ato*, literally "after," often means "also/and besides that/as for the rest."

5 **Sign:**
Tobidasu! / *Surii-dii eiga.* / *Sanjigen rittai!*
It leaps out at you! / **A 3D Film.** / **Three dimensional!**

Gaikotsu-men: Kyōfu no Taiken!
Skullface: A Terrifying Encounter!

- *jigen* = "dimension," so *sanjigen* = "three dimensional"; *rittai* means "solid" as opposed to "flat/planar," so it also essentially means "three dimensional."
- *taiken* refers to a "personal/first hand experience" → "encounter."

6 **Friend:**
He–! Rittai eiga da tte sa.
"Wow! It says it's a three-dimensional film." (PL2)

Ippei:
Hontō ni tobidasu no ka nā!
"I wonder if it really leaps out at you?" (PL2)

- *hē* is a light exclamation, like "Gee!/Wow!/How about that!" — showing that the speaker is impressed.

1 **Ippei:**
Nozoki megane de miru to ningyō-geki ya yūenchi no shashin nanka ga rittai ni mieru no ga aru kedo,
"There are pictures of puppet shows and amusement parks and things that look three-dimensional when you look at them through a ViewMaster, but . . ."

are to onaji ka na?
"I wonder if it's the same as that?" (PL2)

- *ningyō-geki ya yūenchi no shashin ga rittai ni mieru* is a complete thought/sentence ("pictures of things like puppet shows and amusement parks look three-dimensional"), and *no* is a 'nominalizer' that turns the entire thought/sentence into a noun; *ga* then marks that noun as the subject.

2 **Friend 2:**
Rittai eiga nara mō, ore mita yo.
"I already saw the 3D movie." (PL2)

Tennen-shoku ja nakatta kedo sa . . .
"It wasn't in full color, but . . ."

- *nara* after a noun is a conditional "if it is" — implying "if it is X you're talking about, then . . ." It's often essentially similar to *wa* ("as for X").
- in spite of the periods, this sentence continues through the first 2 speech balloons in the next frame.

3 **Friend 2:**
aka to ao no serohan no hatte aru megane o kakeru to ne . . .
"when you put on glasses with red and blue cellophane pasted in, . . ."

eiga ga tobidashite mieru n da ze.
"the movie appears to be leaping out."
"the movie looks like it's leaping out at you." (PL2)

Ippei:
Fūn.
"Really?" (PL2)

Friend 2:
Hora, mae ni manga zasshi no furoku ni tsuite kita rittai manga to onaji sa.
"You know, it's the same as the 3D manga that once came as a special insert in the manga magazine." (PL2)

Arrow in Balloon:
Aka to ao de zurashita e o insatsu suru.
(They) print shifted pictures in red and blue.
(They) print the picture twice, in red and blue, with the image slightly shifted. (PL2)

- *aka to ao no serohan no hatte aru* is a complete thought/sentence ("red and blue cellophane [lenses] have been pasted") modifying *megane* ("glasses"). The first *no* makes *aka to ao* into a modifier for *serohan* ("cellophane"), and the second marks *serohan* as the subject. like *ga* (this *ga* often changes to *no* in modifying clauses).
- *tobidashite* is the *-te* form of *tobidasu* ("jump/leap out"), the *-te* form here making an adverb for *mieru* ("can see").
- *fūn* is an interjection showing interest/understanding: "Really?/Oh yeah?/I see."
- *furoku* refers to "supplements/inserts" that are sometimes included with magazines — especially children's manga magazines.
- *tsuite* is from *tsuku* ("be attached"); *tsuite kita* = "came attached" ‣ "came with."
- *zurashita* is the plain/abrupt past form of *zurasu* ("to shift/slide sideways").

4 **Ippei:**
Rittai eiga ka. Omoshirosō da nā.
"A three-dimensional movie, huh. Sounds like fun." (PL2)

Sassoku oniichan ni tanonde misete morao tto.
"I'm gonna ask Roku right away, and get him to take me." (PL2)

- *omoshirosō* comes from *omoshiroi* ("amusing/fun"). This *–sō da* ending of an adjective implies "sound/looks like it is/will be."
- *misete* is the *-te* form of *miseru* ("show"), and *morao* is a shortened *moraō*, the volitional form of *morau* ("receive"). *Morau* after the *-te* form of another verb implies the action is/was/will be done by someone else for the benefit of the speaker/subject. either spontaneously or by request. When the volitional form is used, it implies "will ask (someone) and get (him/her to do the action)."

(continued on next page)

1 **Ippei:**
Che! Uso tsuita na. / Zenzen tobidashite nanka inai ja nai ka.
"Darn it! He lied! / It doesn't leap out at all." (PL2)

- *che!* is an exclamation of disgust/chagrin, a little rougher sounding than "rats!/dang!/shoot!/sheesh!" but not obscene.
- *uso* = lie," and *tsuita* is the plain/abrupt past form of *tsuku*; *uso (o) tsuku* means "lie" or "tell a lie."
- *tobidashite* is the *-te* form of *tobidasu* ("jump/leap out"), and *tobidashite . . . inai* is the negative form of *tobidashite-iru* ("is leaping/jumping out"). *Nanka* is a colloquial *nado* ("things like/do things like"), but inserting it like this mainly gives emphasis — in this case emphasizing the speaker's disappointment/disgust.
- *ja nai ka* is a rhetorical question, expressing strong disappointment/irritation.

2 **Roku:**
Sore ja megane ga hantai da yo.
"If it's that, your glasses are backwards."
"You've got your glasses on backwards." (PL2)

Hidarime ga ao de migime ga aka sa.
"The left eye is blue, and the right eye is red." (PL2)

- *sore* ("that") here refers to the way Ippei is wearing his glasses, so *sore ja* essentially means "if you wear them like that."
- *hantai* = "reversed/backwards"

3 **Sound FX:**
Wā! *Kyā!*
Yikes! **Aaack!**

Sign:
Kin'en **No Smoking**

Ippei:
Wa! Hontō da! Tobidashite-ru!
"Wow! It's true! It leaps off the screen!" (PL2)

- *tobidashite-ru* is a contraction of *tobidashite-iru*, from *tobidasu* ("jump/leap out").

4 **Ippei:**
Omoshirokatta kedo me ga tsukareta yo.
"That was amusing/fun, but my eyes became tired."
"That was great, but it really strained my eyes." (PL2)

Sound FX:
Ji ri ri ri riri
Rinnnng (bell for start of next show)

FX:
Gan gan (effect of pounding headache)

- *tsukareta* is the plain/abrupt past form of *tsukareru* ("become tired").

5 **Ticket Lady:**
Arigatō gozaimashita.
"Thank you for coming." (PL4)

(continued from previous page)

5 **Billboard:**
Gaikotsu-men / Niku no Rō-ningyō / Binsento Puraisu
Skullface / House of Wax / Vincent Price

6 **Sound FX:**
Ji ri ri ri ri ri ri
Rinnnng (sound of bell signaling the impending start of the next show)

Jii
Whirrr (sound of projector, presumably just getting started — since the bell is still ringing)

Mogu mogu
(effect of chewing)

Sign:
Deguchi **Exit**

1 **Roku:**

Ano . . . mae ni ita onna no hito wa dō shita n desu ka?
"Uhh, excuse me . . . what happened to the girl who was here before?" (PL2)

Hora, chotto Asaoka Ruriko ni nite-iru . . .
"You know, the one who looks a little like Asaoka Ruriko." (PL2)

- *ano* is a shortened *anō*, which is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."
- *ita* is the plain/abrupt past form of *iru* ("exist/be [in a place]"). *Mae ni ita* can mean either "was in front of" or "was here before," in this case the latter. *Mae ni ita* modifies *onna no hito* ("girl/woman" — literally "female person").
- *hora* is often used to call a person's attention to something, like "here/look/see/watch"; when calling attention to something abstract/not present, it's more like a "you know."
- Asaoka Ruriko is an actress who became very popular in the late 50s and early 60s; she remains popular today.
- *nite-iru* = "resembles/looks like"

2 **Ticket Lady:**

Ā, ano ko dattara, senshū yameta wa yo.
"Oh, that girl quit last week." (PL2)

Roku:

E! Yameta?
"What? She quit?" (PL2)

- *dattara* is a conditional "if it is/was"; like *nara* above, it literally implies "if it is X you're asking about," and can be thought of as essentially like the topic-marker *wa* ("as for X").
- *yameta* is the plain/abrupt past form of *yameru* ("quit/resign").

3 **Ticket Lady:**

Eiga sutā ni naritakute hitori de dete kita rashii kedo, kekkyoku dame de ne.
"She apparently came (to Tokyo) alone, wanting to become a movie star, but it didn't work out for her in the end. (PL2)

Hansamu na daigakusei to issho ni kurashite-ta kedo, sore mo wakarete.
"She was living with a handsome student, but she broke up with him, too." (PL2)

Yume yaburete kuni ni kaetta n ja nai ka ne, kinodoku ni.
"I suppose she went back home with her dreams shattered, the poor girl." (PL2)

- *dete kita* is the plain/abrupt past form of *dete kuru* ("come out"), here implying "come out of the country into the city" → "came to Tokyo."
- the kanji 故郷 (meaning "birthplace/native place/old home town" and more properly read either *kokyō* or *furusato*) clarify the meaning of *kuni* ("home town").

4 **Sound FX:**

Zā! (sound of steady downpour)

FX:

Gakkuri (effect of being disappointed)

5 **Narration:**

Roku-san no o-meate wa dōyara Yūhi Kinema no mogiri no onna no ko datta yō da.
Roku-san's real purpose (for coming) was apparently (to see) Sunset Cinema's ticket girl.
Roku's real interest had apparently been the ticket girl at Sunset Cinema. (PL2)

Sore irai, Roku-san no eiga-zuki wa kage o hisomete shimatta.
After that, Roku's great love of movies vanished without a trace. (PL2)

- *meate* = "purpose/aim"; the honorific *o-* is often added even in informal speech.
- *dōyara* typically pairs up with a conjectural form later in the sentence (here, *yō da*) for the meaning "most likely/apparently."
- *hisomete* is the *-te* form of *hisomeru*, and *kage o hisomeru*, literally something like "conceal one's shadow," is an expression that means "vanish/disappear" used not only of people but also of abstractions like *eiga-zuki* ("fondness for film"). *Shimatta* after a *-te* form has several meanings, but in this case it implies the action took place thoroughly/completely.

1 **Ippei:** (thinking)
Oniichan, konogoro chittomo eiga ni tsuretette kurenai nā.
"Roku never takes me to the movies any more." (PL2)

Signs: (partially obscured)
Sakai Yōhin (Ten)
Sakai Haberdashery

Kitte / Tabako
Stamps / Cigarettes

- *chittomo* is a colloquial/slang equivalent of *zenzen*, which combines with a negative later in the sentence to mean "not at all."
- *konogoro* = "recently/these days" → "any more."
- *tsuretette* is a contraction of *tsurete itte*, the *-te* form of *tsurete iku* ("take [someone] along"), and *kurenai* is the negative form of *kureru*, which after the *-te* form of another verb implies the action is done for the benefit of the speaker/subject.

2 **Friend:**
Ōi, Yū-chan chi de eiga yaru tte sa!
"Hey, Yū-chan said (he's) gonna show a movie at his house!" (PL2)

- *oi* is an abrupt "hey!" or "yo!" for getting someone's attention, and *ōi*, with a long vowel, is for trying to get the attention of someone relatively far away.
- *Yū-chan chi* is a colloquial contraction of *Yū-chan no uchi*, "Yū-chan's house."
- *de* marks the location where an action takes place/will take place.
- *yaru* is an informal word for "do," so *eiga (o) yaru* is literally "do a movie" → "show a movie."
- *tte* is a colloquial equivalent of *to*, to mark a quote.

3 **Sound FX:**
Kasha kasha kasha
(whirring of film through projector)

4 **Sound FX:**
Kasha kasha kasha
(whirring of film through projector)

5 **On Billboard:**
Burū Hawai / Erubisu Puresurii
Blue Hawaii / Elvis Presley

On Painter's Hat:
Maruei Kanban
Maruei Signboards

Over Ticket Window: (partially obscured)
Ryōkin(-hyō) / Otona / Gakusei / Shōnin
(Admissions) Fee Chart / Adults / Students / Children

Lower Right: (partially obscured)
Akimoto Den(ki)
Akimoto Appliances

Lower Left:
Honjitsu Kyūkan
Closed Today

- a kanji inside a circle is often (though not always) read *maru–*, so we've read the circle with 映 *(ei)* inside it as *Maruei*, which could be either the official name or a nickname for the company. Since *ei* is the first kanji in *eiga* ("movie/film"), we gather that this sign painter works for a company specializing in movie billboards.
- *ryōkin* = "fee/fare" and *hyō* = "chart/table/schedule."
- the word 小人 *shōnin* for "children" is restricted to schedules of admission fees and transportation fares. These same kanji can be read *kobito*, in which case they mean "dwarf/midget," or *shōjin*, in which case they mean "insignificant/small-minded person."
- *honjitsu* sounds more formal than *kyō* ("today"); it's the preferred word for "today" on signs/fliers and in public announcements.
- *kyūkan* is written with kanji meaning "rest" and "hall," and is the word for "closed" used by public halls (*kaikan*), theaters (*eigakan*), museums (*hakubutsukan*; *bijutsukan*), aquariums (*suizokukan*), and any other building with a name ending in *-kan*.

ナニワ金融道

Naniwa Kin'yūdō

青木雄二

by Aoki Yūji

Part 6

The series:

Naniwa Kin'yūdō first appeared in Kodansha's *Weekly Comic Morning* (週刊コミックモーニング) in 1990. It was an immediate hit and has run continuously ever since. The appeal of this series seems to be a combination of the subject matter (the unethical dealings of an Osaka loan/finance company), the gritty Osaka dialect used by most of the characters, and the rough but oddly detailed style of drawing.

The title:

Naniwa (written here in katakana ナニワ, but sometimes written with the kanji 浪花 or 浪速) is an old name for the Osaka area, where this series is set. *Kin'yū* (金融) means "money/finance," and the ending *dō* (道) written with the kanji for "road/path," can be thought of as meaning "the way of . . ." Given the content of the stories, the title could be rendered as "The Way of the Osaka Loan Shark."

The story so far:

Our hero, Haibara Tatsuyuki, is a new hire at a somewhat shady loan company called Empire Finance, Inc. He is put to work cold-calling Osaka-area construction companies in an effort to lure them into high-interest loans.

Most of the people who answer his calls are hostile and rude, but then Haibara gets lucky. The owner of Takataka Construction, Takahashi Kunimasa, inquires about interest rates.

Haibara passes the phone to his skilful supervisor, Kuwata, who learns that Takahashi needs a loan of ¥3 million by the next afternoon. Kuwata cleverly explains the interest in a way that sounds quite reasonable but actually works out to the exorbitant rate of 42% a year. Takahashi raises no objections to the terms, so Kuwata fills out a loan application over the phone, discovering that Takahashi has a homemaker wife and a daughter, Masako, who works at the ward office.

Kuwata and Haibara check on Takahashi's financial situation and find that he is deeply in debt. The company's shachō agrees to lend the money only if Kuwata can convince Takahashi to have his daughter cosign. "We can get our money back out of her severance pay if nothing else," he notes.

Kuwata waits until the next morning to call Takahashi, and informs him that the money can only be lent with Masako as cosigner. Needing the money by 3:00 that afternoon, the desperate man finds himself with his back to the wall.

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さすが桑田さんみごとでしたねー
893
1
貸すとなったら銀行でもきたないもんやで
2
日本は見つからなんだら何をしてもかまへん国や
金持ちになりさえすればすべてが許される
3
ワシ毎月きちんと10万円ずつ定期預金しとるんやで
4
どや意外やろ
感心しました
5
将来独立する時これが銀行に対する信用になるんやで
6
貧乏はするもんやない貧乏人は踏みにじられてしかも法律に従わなアカンのや!!
ブーン
893
先にメシ食って行くか
7

1

Haibara: さすが 桑田さん。 みごと でした ねー。
Sasuga Kuwata-san. Migoto deshita nē.
fitting (name-hon.) skillful/brilliant was (colloq.)
"True to form, Mr. Kuwata, that was masterful!" (PL3)

- *sasuga* implies the action (i.e., pushing the loan through by getting Takahashi's daughter as a co-signer) was "fitting for/what one might expect of" Mr. Kuwata, with a tone of admiration.
- *migoto* comes from *miru* ("see") and *koto* ("thing"; *k* changes to *g* for euphony), and implies "something to see"; *migoto deshita* is the PL3 past form of *migoto da* = "it's (really) something to see" → "that's/it's beautiful/fine/brilliant/masterful/splendid/etc." *Migoto!* can also be used by itself as an exclamation, "brilliant!/splendid!"

2

Kuwata: 貸す となったら 銀行 でも きたない もん やで。
Kasu to nattara ginkō de mo kitanai mon ya de.
lend/loan if comes to bank(s) even dirty thing (is-emph.)
"When it comes to (landing) loans, even banks play dirty." (PL2-K)

- *nattara* is a conditional "if/when" form of *naru* ("become"); . . . *to nattara* = "if it becomes . . ./when it comes to . . ."
- *mon* is a contraction of *mono* ("thing").
- *ya de* is a Kansai equivalent of *da yo* ("is/are" + informal emphasis) or *da ze* ("is/are" + rough/masculine emphasis).

3

Kuwata: 日本 は 見つからなんだら 何 を しても かまへん 国 や。
Nihon wa mitsukaranandara nani o shite mo kamahen kuni ya.
Japan as-for if not seen/caught what (obj.) even if do not matter/don't care country is
"Japan is a country where it doesn't matter what you do if you don't get caught."
"Japan is a country where you can do anything you want so long as you don't get caught." (PL2-K)

Kuwata: 金持ち に なりさえ すれば すべて が 許される。
Kanemochi ni nari sae sureba subete ga yurusareru.
wealthy to become (emph.) if do all/everything (subj.) is permitted
"If you just become wealthy, all is permitted." → **"As long as you have money, anything goes."** (PL2)

- *mitsukaranandara* is a dialect contraction of *mitsukaranakattara*, a past conditional "if/when" form of *mitsukaranai* ("not be found/not be found out"), from *mitsukaru* ("be found/found out").
- *shite* is the *-te* form of *suru* ("do"), and *nani o shite mo* (lit. "even if you do what") is an expression for "whatever you do/no matter what you do." *Kamahen* is Kansai dialect for *kamawanai* ("don't care/doesn't matter/is permitted").
- *mitsukaranandara nani o shite mo kamahen* is a complete thought/sentence ("if you don't get caught it doesn't matter what you do") modifying *kuni* ("country/nation"). • *ya* typically replaces *da* ("is/are") in Kansai dialect.
- *kanemochi* literally means "money holder/holding" and refers either to the state of being wealthy, or to a wealthy person.
- . . . *ni nari sae sureba* is essentially an emphatic conditional ("if/when") form of . . . *ni naru* ("become").
- *yurusareru* is the passive form of *yurusu* ("permit/approve").

4

Kuwata: ワシ、 毎月 きちんと 10万円 ずつ 定期 預金 しとる ん や で。
Washi, maitsuki kichin-to jūman-en zutsu teiki yokin shitoru n ya de.
I/me every month regularly ¥100,000 each time deposit savings am doing (explan.) is (emph.)
"I am depositing ¥100,000 in time savings every month without fail."
"(Believe it or not,) I always deposit ¥100,000 in time savings every month." (PL2-K)

- *washi* is a word for "I/me" used mostly by middle-aged and older men. *Wa*, to mark *washi* as the topic of the sentence, has been omitted — as is often done in colloquial speech.
- *kichin-to* is an adverb with a range of meanings, all essentially implying that the action is done the way it should ideally/properly be done: "neatly/thoroughly/precisely/regularly/punctually/etc."
- *shitoru* is a contraction of *shite-oru*, equivalent to *shite-iru*, the progressive ("is/are –ing") form of *suru* ("do"). *Suru* after a noun associated with an action turns the noun into a verb, so *teiki yokin suru* = "make a time deposit."
- *n* is a contraction of explanatory *no*.
- the emphatic *de*, like standard Japanese *yo* and *ze*, is often used when the speaker volunteers information only he knows. The feeling can range from "For your information/I'll have you know . . ." to "You may not be aware, but . . ." to "Believe it or not . . ."

5

Kuwata: どや? 意外 やろ?
Do ya? Igai yaro?
what/how is unexpected/surprising isn't it
"What do you think? I bet you're surprised." (PL2-K)

Haibara: 感心 しました。
Kanshin shimashita.
admiration did
"I'm impressed." (PL3)

- *do ya* is dialect for *dō da*, "what/how is it?" — in this case meaning "what do you think?/how does that grab you?"
- *yaro* is dialect for the conjectural *darō*, here being used as a question, "isn't it?" *Igai yaro* = "Surprising, isn't it" → "You're surprised, aren't you?"
- *kanshin* is a noun referring to feelings of "admiration," and *kanshin suru* is its verb form, "admire/be struck with admiration/be impressed." *Shimashita* is the PL3 past form of *suru*.

6

Kuwata: 将来 独立する 時 これ が 銀行 に対する 信用 に なる ん や で。
Shōrai dokuritsu suru toki kore ga ginkō ni taisuru shinyō ni naru n ya de.
future become independent time/when this (subj.) bank face/facing trust/credit to becomes (explan.) is (emph.)
"In the future, when I go independent, this becomes trust in facing the banks."
"In the future when I strike out on my own, this will be the basis for credit in my dealings with banks." (PL2)

- *toki* = "time," but directly after a verb, it means "when (the action takes/took place)."
- *taisuru* basically means "face/be on opposite sides," and *ni* marks the object faced. *Ginkō ni taisuru* = "(in) facing the bank(s)" → "in (my) dealings with the bank(s)."

(continued on following page)

5千円の昼食なんて初めてです
そうか
8
たまにはええもん食って精つけんとアカンで!!
ガッガッ
9
そろそろ行かんともう2時ですよ
そうか
10
ピーッ
11
サッ
12
サア行こか
ありがとうございました
13

(continued from previous page)

7

Kuwata: 貧乏　は するもんやない。貧乏人　は 踏みにじられて しかも 法律 に 従わなアカン のや!!
Binbō wa suru mon ya nai. Binbō-nin wa fuminijirarete shikamo hōritsu ni shutagawana akan no ya!
poverty as-for do thing is not poor people as-for are trampled on-and moreover laws to must adhere/follow (explan.)
"Poverty is for the birds. Poor people get trampled all over, and they still have to obey the laws!" (PL2-K)

Sound FX: ブーッ
Būu!
Vrrrroom (sound of car engine)

Kuwata: 先に　メシ　食って行く か。
Saki ni meshi kutte iku ka.
first meal eat-and-go (?)
"Let's have a bite to eat on the way." (PL2)

- *ya nai* is Kansai dialect for *ja nai* ("is not"). *Binbō wa suru mon(o) ya nai* is literally "poverty is not a thing to do," implying "poverty is to be avoided/shunned" → "poverty is for the birds."
- *fuminijirarete* is the passive *-te* form of *fuminijiru* ("trample on"). The *-te* form acts like a conjunctive "and," and *shikamo* adds the emphatic feeling of "moreover/still."
- *shutagawana akan* is a Kansai dialect contraction of *shitagawanakereba ikenai*, a "must/have to" form of *shitagau* ("follow/obey/adhere to").
- *no ya* is dialect for the explanatory *no da* (like "it is the case that . . .").
- *saki-ni* modifies a verb to mean "(do the action) first/before (someone/something else)."
- *meshi* = "rice/meal," and *kutte* is the *-te* form of *kuu*, "eat"; both words are informal and mostly masculine, as is the combination *meshi (o) kuu* ("eat a meal").
- *iku* ("go") after the *-te* form of another verb implies "do the action and (then) go"; it's often used for actions done on the way somewhere. The question indicated by *ka* is mostly rhetorical.

8

Haibara: 5千円　の　昼食　なんて 初めて です。
Gosen-en no chūshoku nante hajimete desu.
¥5,000 (=) lunch (quote) first time is
"As for a ¥5,000 lunch, this is (my) first time."
"I've never had a ¥5,000 lunch before." (PL3)

Kuwata: そう　か。
Sō ka.
that way (?)
"Is that right?" (PL2)

- *no* between a money value and a noun implies "that costs/is worth," *so gosen-en no chūshoku* = "lunch that costs ¥5,000."
- *nante* is a colloquial quotative form that implies the situation/thing described is extraordinary/astonishing. It serves in place of the topic marker *wa*, so *gosen-en no chūshoku nante* → "as for a ¥5,000 lunch, . . ."
- *hajimete* can be either an adverb meaning "for the first time," or a noun meaning "the first time."

9

Kuwata: たまに　は　ええ　もん 食って　精　つけんとアカン で!!
Tama ni wa ē mon kutte sei tsuken to akan de!
occasionally as-for good/fine things eat-and energy/vigor must put on/attach (emph.)
"Once in a while you have to eat something good to keep your strength up, you know." (PL2-K)

Sound FX: ガツ　ガツ
Gatsu gatsu
(effect of eating voraciously — or of some other greedy/hungry/single-minded action)

- *ē* is Kansai dialect for *ii/yoi* ("good/fine").
- *kutte* is again the *-te* form of *kuu* ("eat"); the *-te* form here is used to indicate the means/manner by which the following action takes place.
- *sei* = "energy/vigor," and *sei tsuken* is a contraction of *sei (o) tsukenai*, the negative form of *sei o tsukeru* which means "put on strength/build up one's vigor."
- *–n to akan* is Kansai dialect for *-nai to ikenai*, which makes a "must/have to" form of verbs.

10

Haibara: そろそろ　行かんと。　もう　2時　です よ。
Soro soro ikan to. Mō niji desu yo.
soon/by and by if don't go already 2:00 is (emph.)
"We'd better be going. It's already 2 o'clock." (PL3)

Kuwata: そう　か。
Sō ka.
what way (?)
"Is that so?" → **"Okay."** (PL2)

- *soro soro* literally means "slowly/gradually/by and by," but it's frequently used in situations like this to mean "It's about time for (us to leave)/we'd better be (leaving)."
- *ikan* is a contraction of *ikanai*, the negative form of *iku* ("go"). *To* after a non-past verb makes a conditional "if/when" meaning, but here *ikanai to* is short for *ikanai to ikenai*, a "must/have to" form of *iku*, so *soro soro ikanai to* is "we must go, by and by" → "we'd better be going."

11

Sound FX: ピーッ
Pii-!
Zi-i-ip (sound of unzipping money bag)

12

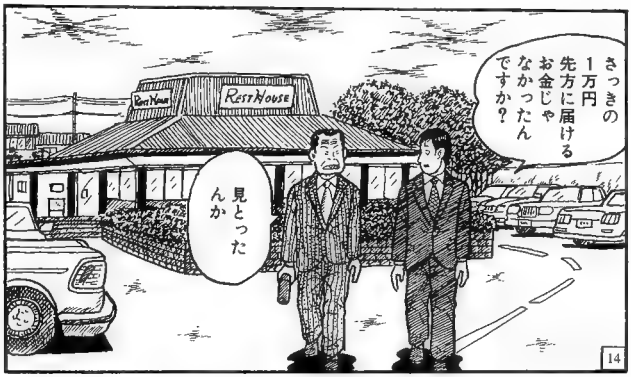
Sound FX: サッ
Sa!
(effect of quick action/movement — here of pulling a bill from the stack of ¥10,000 notes)

13

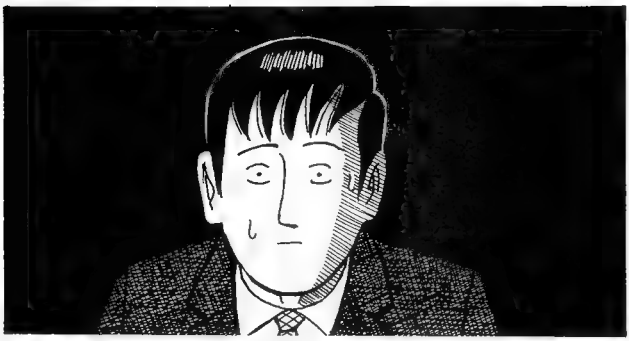
Kuwata: サア、行こ　か。
Sā, iko ka.
(interj.) shall go (?)
"Well, then, shall we go?" (PL2)

Cashier: ありがとう ございました。
Arigatō gozaimashita.
"Thank you very much." (PL4)

- *sā* is often used like "well now/all right/come on" to prepare oneself for action or to urge the listener to action.
- *iko* is a short *ikō*, the volitional ("let's/I shall") form of *iku* ("go"). Volitional forms are typically shortened this way in Kansai dialect, much more often than in standard Japanese.


さっきの1万円先方に届けるお金じゃなかったんですか？
RestHouse
見とったんか
14

だいじょうぶですかそんなことして
893
15
さきほど「見つからなんだらすべてが許される」と言ったやろ
まあ見とれ
16



14

Haibara: さっき の 1万円、 先方 に 届ける お金 じゃなかった ん です か?
Sakki no ichiman-en, senpō ni todokeru o-kane ja nakatta n desu ka?
a while ago 's ¥10,000 other party/client to deliver (hon.)-money was not (explan.) is/are (?)
"Wasn't that ¥10,000 just now (part of the) money (we're supposed) to deliver to the client?" (PL3)

Kuwata: 見とった んか。
Mitotta n ka.
were watching (explan.-?)
"Were you watching?" → **"So you saw that, did you?"** (PL2)

- *senpō* is one of the most common ways of referring to "the other party" in a business deal/relationship: "client." *Senpō ni todokeru* is a complete thought/sentence ("[we] deliver to the client") modifying *o-kane* ("money"): "money to be delivered to the client."
- *ja nakatta* is the past form of *ja nai* ("is not"), and *n desu ka*, with explanatory *n(o)*, asks for an explanation.
- *mitotta* is a contraction of *mite-otta*, past form of *mite-oru*, which is equivalent to *mite-iru* ("is/are watching").

15

Haibara: だいじょうぶ ですか、 そんな こと して。
Daijōbu desu ka, sonna koto shite.
all right/safe is it? that kind of thing to do
"Is it really all right — doing a thing like that?" (PL3)

- *daijōbu* means "all right/okay" in the sense of "no cause for concern." Using it as a question implies there is cause for concern: "Is it okay?/is it safe?/are you all right?/etc."
- *shite* is the *-te* form of *suru* ("do"). The *-te* form is often used to indicate the cause/reason for what follows, but in this case the syntax is inverted. Normal order would be *sonna koto shite daijōbu desu ka?*, with *sonna koto shite* indicating the reason for his asking *daijōbu desu ka?*

16

Kuwata: さきほど「見つからなんだら すべて が 許される」 と 言った やろ。
Sakihodo "Mitsukaranandara subete ga yurusareru" to itta yaro.
a while ago if not seen/caught all/everything (subj.) is permitted (quote) said right?/didn't I?
"A while ago, I said 'Anything goes so long as you don't get caught,' right?" (PL2)

Kuwata: まあ、見とれ。
Mā, mitore.
(interj.) watch
"Well, just watch." (PL2)

- *sakihodo* is a more formal word for *sakki*, "a while ago."
- *to* marks the content of a quote, and *itta* is the plain/abrupt past form of *iu* ("say").
- *yaro* is Kansai dialect for the conjectural *daro* (or *darō*), here serving as a tag question, "right?/didn't I?"
- *mā* is a soft/gentle-sounding interjection/verbal "warm-up" that adapts to fit its context. At the beginning of an invitation or request it can be like "please"; in the case of a command like this, it can be thought of simply as softening the abruptness.
- *mitore* is a contraction of *mite-ore*, the abrupt command form of *mite-oru*, equivalent to *mite-iru* ("be watching"), from *miru* ("see/watch"). The abrupt command form of *mite-iru* is *mite-iro* (or *mite-ro* when contracted).

ホンマに来てくれるのかと心配していましたんやで!!
すんまへん車がえろうこんでましてなー
17

36万の手形10枚用意しておきました
18

どうぞ改めてください
19

ウンこれでけっこう確かにいただきます
20

ホナ300万お願いします
21

その前に契約書と委任状にサインしてください
わかりました
22

17 **Takahashi**: ホンマに 来て くれる のか と 心配していました ん や で!!
Homma ni kite kureru no ka to shinpai shite imashita n ya de!
really/truly come (favor) (explan.-?) (quote) was/were worrying (explan.) is (emph.)
"We were starting to worry whether you would really come." (PL3)

Kuwata: すんまへん。 車 が えろう こんでまして なー。
Sunmahen. Kuruma ga erō konde-mashite nā.
(apology) cars/traffic (subj.) terribly crowded/jammed (colloq.)
"Sorry. The traffic was really bad, you know." (PL3)

- *honma* is a colloquial/dialect equivalent for *hontō* ("truth"); *honma ni* = "actually/really/truly."
- *kite* is the *-te* form of *kuru* ("come"), and *kureru* after the *-te* form of another verb implies the action is done for the benefit of/as favor to the speaker/subject.
- *shinpai* is the noun for "worry/anxiety/concern," and *shinpai shite-imashita* is the PL3 past form of *shimpai shite-iru* ("is worrying/worried"), from *shinpai suru*, the verb "to worry/be concerned." The preceding quotative *to* in this case marks the complete question *honma ni kite kureru no ka?* ("Will [you] really come?") as the content of *shinpai shite-imashita.*
- *n ya* is dialect for explanatory *n(o) da*, and *de* is for emphasis.
- *sunmahen* is dialect for *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context.
- *kuruma* is literally "wheel(s)," and is used as a generic word for "car"; it can also refer to "traffic" in general, as in this case.
- *erō* is Kansai dialect for *eraku*, the adverb form of the adjective *erai* ("eminent/important [person]"); it can be used colloquially as an emphasizer like "very much/considerably/terribly."
- *konde-(i)mashite* is the PL3 *-te* form of *konde-iru* ("is crowded"), from *komu* ("become crowded"). The *-te* form is used because he is stating the cause/reason for their late arrival.

18 **Takahashi**: 36万 の 手形 10枚 用意しておきました。
Sanjūrokuman no tegata jūmai yōi shite okimashita.
360,000 (=) promissory notes 10 (count) prepared ahead
"We've drawn up 10 promissory notes for ¥360,000." (PL3)

- *tegata* refers to a variety of "bank bills/drafts/notes" of payment; in this case it refers to 約束手形 *yakusoku tegata*, or "promissory notes" (*yakusoku* = "promise").
- *-mai* is the counter suffix for flat items like paper/tickets/records/compact disks/plates/etc.
- *yōi shite* is the *-te* form of *yōi suru* ("prepare"), and *okimashita* is the PL3 past form of *oku* ("leave/set/put in place"). *Oku* after the *-te* form of a verb implies the action is/was done ahead of time in preparation for some later event/action.

19 **Takahashi**: どうぞ 改めてください。
Dōzo aratamete kudasai.
(emph.)/please please check/confirm
"Please check them over." (PL3)

On Note: 約束 手形
Yakusoku Tegata
Promissory Note

- *dozo* is used to mean "please" when urging one's listener to do some action ("please do [something]").
- *aratamete* is the *-te* form of *aratameru*, a somewhat formal word for "examine/check/confirm/look over/search." *Kudasai* after the *-te* form of another verb makes a relatively polite request, "please (do)."

20 **Kuwata**: ウン、 これ で けっこう。 確かに いただきます。
Un, kore de kekkō. Tashika ni itadakimasu.
uh-huh this with fine/acceptable certainly/assuredly receive
"Uh-huh, these will be fine. I have indeed received (the required notes)." (PL3)

- *tashika* = "sure/certain," and *tashika ni* = "certainly/definitely/assuredly" → "indeed."
- *itadakimasu* is the PL3 form of *itadaku* ("receive").

21 **Takahashi**: ホナ、 300万 お願いします。
Hona, sanbyakuman onegai shimasu.
in that case/then 3,000,000 (hon.)-request do
"Then may I have the ¥3,000,000, please?" (PL3)

- *hona* is an extreme contraction/corruption of *sore nara* ("if it is so/in that case"): *sore nara* → *sonnara* → *honnara* → *honara* → *hona*. It's not exclusive to, but more common in, Kansai dialect.
- *onegai* means "request" and adding *suru/shimasu* turns it into a verb, "make a request/ask a favor." Unless another subject is specified, it is understood to be the speaker who is making the request, so the expression essentially serves as a polite and formal "please." The *o-* is an honorific prefix, but it's always used when making a request, even when speaking informally.

22 **Kuwata**: その前に 契約書 と 委任状 に サイン してください。
Sono mae ni keiyakusho to ininjō ni sain shite kudasai.
before that contract and power of attorney to signature please do
"Before that, please sign this contract and power of attorney." (PL3)

Takahashi: わかりました。
Wakarimashita.
understood
"Certainly." (PL3)

- *sain shite* is the *-te* form of *sain suru*, meaning "sign/inscribe one's signature" (*sain* is from English "sign," but in this context means "signature"), and *kudasai* makes a polite request.
- *wakarimashita* is the PL3 past form of *wakaru*, "come to know/understand." The word is often used to show acceptance of what the other person has said/asked/ordered: "Yes/okay/I will do as you say" → "certainly."

To be continued . . .

(continued from page 20)

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From *The Far Side*, p. 41

居間	*ima*	living room/sitting room
返す	*kaesu*	return/pay back
模様替えする	*moyōgae suru*	rearrange/remodel
さもないと	*samonai to*	otherwise/or else

From *Calvin and Hobbes*, p. 42

サッカー	*sakkā*	soccer
さわる	*sawaru*	touch (*v.*)
手	*te*	hand
つもり	*tsumori*	intention
腕	*ude*	arm

From *Basic Japanese*, p. 46

ビックリする	*bikkuri suru*	be startled/surprised
ぶきみな	*bukimi-na*	weird/eerie
デッチあげる	*detchiageru*	make up/fabricate/invent
へんな	*hen-na*	strange/odd
-瞬	*isshun*	an instant/a moment
かくす	*kakusu*	hide/conceal
顔	*kao*	face (*n.*)
記事	*kiji*	article/report
難しい	*muzukashii*	difficult
おとなしい	*otonashii*	gentle/quiet

From *Obatarian*, p. 52

グルメ	*gurume*	gourmet
半額	*hangaku*	half price
評判	*hyōban*	reputation/popularity
コピー	*kopii suru*	make a photocopy
まるごと	*marugoto*	wholly/entirely
メモる	*memoru*	take notes/make a memo
昔	*mukashi*	long ago
ムリ	*muri*	impossible
品切れ	*shinagire*	out of stock
新製品	*shinseihin*	new product
大変	*taihen*	very
作り方	*tsukuri-kata*	how to make/recipe
写す	*utsusu*	copy (by hand)/photocopy (*v.*)
図々しい	*zūzūshii*	brazen/shameless/cheeky

From *Beranmei Tōchan*, p. 54

えらい	*erai*	eminent/important (person)
ハイカラ	*haikara*	modern/Western
反対	*hantai*	opposite/backwards
みそ汁	*misoshiru*	miso soup
さびしい	*sabishii*	lonely
ずいぶん	*zuibun*	quite/very

From *Selected Works*, p. 56

近く	*chikaku*	nearby
-組	*-gumi*	group/band/gang
発見する	*hakken suru*	discover
引力	*inryoku*	gravity
実力	*jitsuryoku*	true ability
女子高	*joshikō*	girls' high school
国語	*kokugo*	Japanese/language arts
問題集	*mondai-shū*	workbook/worksheet
仲よし	*nakayoshi*	friends/chums/bosom buddies
落ちる	*ochiru*	fall/drop (*v.*)
理科	*rika*	science
リンゴ	*ringo*	apple
制服	*seifuku*	uniform (*n.*)
成績	*seiseki*	(school) grade(s)/mark(s)
社会	*shakai*	society/social studies
宿題	*shukudai*	homework
数学	*sūgaku*	math
天才	*tensai*	genius

From *Shoot!*, p. 61

朝練	*asaren*	morning practice
集まる	*atsumaru*	gather/collect
学校	*gakkō*	school
ひざ	*hiza*	knee
上半身	*jōhanshin*	upper body
駆ける	*kakeru*	run/dash/gallop
簡単に	*kantan ni*	easily
勝つ	*katsu*	win
蹴る	*keru*	kick (*v.*)
区別	*kubetsu*	distinction
惑わす	*madowasu*	confuse/perplex/mislead
守る	*mamoru*	guard/tend
まるで	*maru-de*	completely
抜く	*nuku*	pass/outrun/go past
追いつく	*oitsuku*	catch up
サッカー部	*sakkā-bu*	soccer club/team
生徒	*seito*	student(s)
浮く	*uku*	(something) floats
わざと	*wazato*	purposely/intentionally

From *Yūyake no Uta*, p. 81

骸骨	*gaikotsu*	skeleton
ギャング映画	*gyangu eiga*	gangster movie
ひそめる	*hisomeru*	vanish/disappear
気の毒	*kinodoku*	pitiful/poor/sad
こわい	*kowai*	scary/frightening
目あて	*meate*	purpose/aim
南太平洋	*Minami Taiheiyō*	the South Pacific (ocean)
ミシン	*mishin*	sewing machine
人形劇	*ningyō-geki*	puppet show
おもちゃ	*omocha*	toy
三次元	*sanjigen*	three dimensional
セロハン	*serohan*	cellophane
天然色	*tennen shoku*	natural/full color
飛び出す	*tobidasu*	jump/leap out
疲れる	*tsukareru*	become tired
ウソ	*uso*	lie/falsehood
映す	*utsusu*	show/project (an image)
破れる	*yabureru*	be broken/shattered
やめる	*yameru*	quit/resign
遊園地	*yūenchi*	amusement park
ずらす	*zurasu*	shift/slide sideways

From *Naniwa Kin'yūdo*, p. 89

独立する	*dokuritsu suru*	become independent
委任状	*ininjō*	power of attorney
心配する	*shinpai suru*	worry/be concerned
届ける	*todokeru*	deliver

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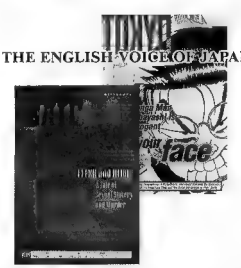

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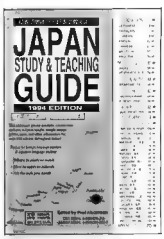

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Japan's Wedding Industry, Outrageous Japanese, Brand News, *Manga Business Manners, Yawara!* (2) *Beranmei Tōchan*

#28
Japan's Vending Machines, Japanese for PCs, *Kachō Shima Kōsaku* (1), *Katsushika Q, Beranmei Tōchan*

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#16: Getting around the high cost of sushi; Computer Corner: Twin-bridge review; Racial stereotypes in manga; *Oishinbo* (food manga, pt. 1), *Bono Bono, Sarariiman Senka*
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#18: The corporate warrior; J-related CompuServe; bus. books; *Eigyō Tenteko Nisshi:* business manga (1), *The Phoenix* (2), *Oishinbo* (3), *C&H, Ojama Shimasu*
#19: Controversy over racial images in Tezuka's works; Interviews with pro translators; Sumō, Japan's trendy old sport; *Eigyō Tenteko Nisshi* (2), *Phoenix* (3), *Mad Ad* (Perot)
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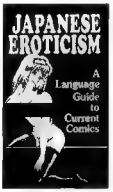

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Intended for a Japanese audience, this novel gives an honest and insightful look into the life of an employee of a *shōsha* (large-scale Japanese trading company). The plot revolves around the buyout of an American firm by the Japanese, and one man's struggle to do what is best for his company and himself. 224 pages, softcover. **$13.00, subscriber price $12.50**

Komikku Nichi-Bei Masatsu: Waratte bakari wa iraremasen:
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Not Just a Laughing Matter presents 100 political cartoons on Japan from newspapers and magazines around the world. Everything from the contents to the notes is presented in English and Japanese (no language notes or grammar explanations, though). Priority was given to those comics that evoked a chuckle. Reviewed in *Mangajin* #28. **Price $17.00 subscriber price $15.00**

In the Realm of a Dying Emperor, by Norma Field
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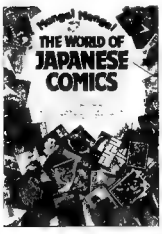

America and the Four Japans, by Frederik L. Schodt
A remarkably thoughtful book about the ever-changing relationship between Japan and the US. Drawing on history, cultural commentary, and opinion on both sides of the Pacific, it portrays two nations in conflict yet increasingly connected. Is Japan a friend, a rival, a role model, or a mirror? What does Japan *really* mean to America? Reviewed in *Mangajin* #32, 200 pages, softcover. **$10.95 subscriber price $8.95**

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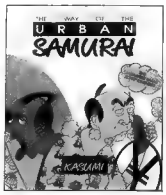

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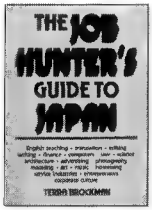

Womansword: What Japanese Words Say About Women
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Several hundred terms about female identity, girlhood, marriage, motherhood, the work world, sexuality, and aging in Japan. A provocative mix of the ordinary, taboo, ancient and contemporary, these terms are defined and interpreted in short, lively essays. Reviewed in *Mangajin* #4. 150 pages, softcover. **$9.95, subscriber price $7.95**

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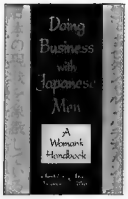

A Half Step Behind
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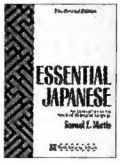

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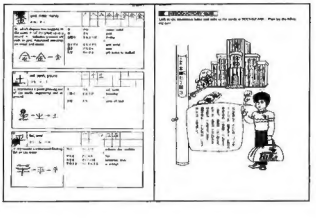

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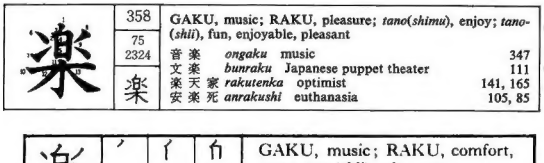

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